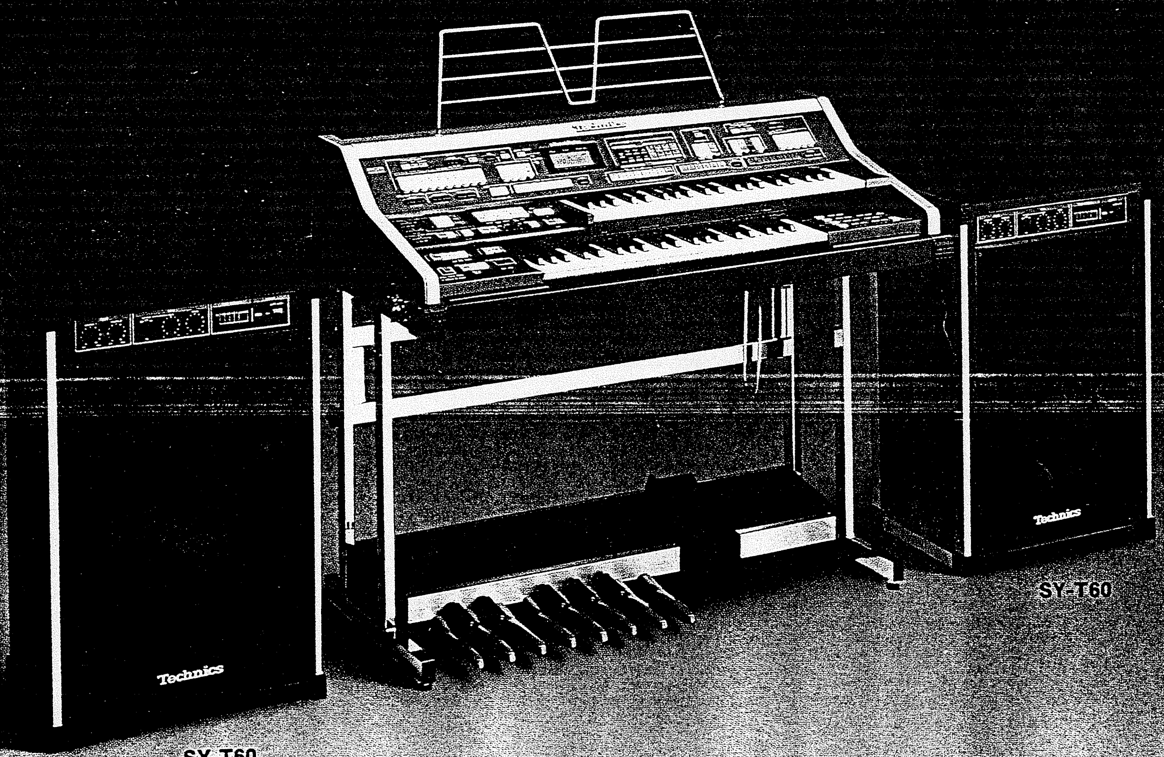
Technics

SX-C600

Combo Organ
Combo-Orgel
Orgue Combo



(Folded condition)
(Eingepackt)
(Appareil prêt à être transporté)

(ENGLISH)

The SX-C600 is a combo type of organ that makes the Technics SX-E66 portable. It can be used together with the SY-T60 tone cabinet for performance. For any information other than available in this guide, please refer to the section "the SX-E66" of the owner's manual.

(DEUTSCH)

Beim Modell SX-C600 handelt es sich um eine Combo-Orgel, die die Technics SX-E66 tragbar macht. Sie kann zum Spielen mit dem Tonkabinett SY-T60 zusammen verwendet werden.

(FRANÇAIS)

Le SX-C600 est une orgue de type Combo qui permet au Technics SX-E66 d'être transportable. Il peut être combiné avec le cabinet de son SY-T60 pour une utilisation plus performante.

1

Assembly

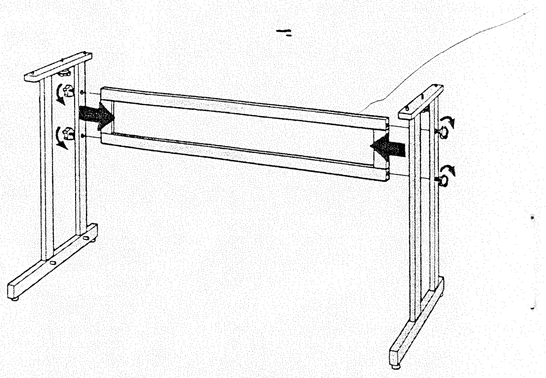
For disassembly, follow the reverse procedure.

Zusammenbau

Zum Auseinandernehmen geht man in umgekehrter Reihenfolge vor.

Assemblage

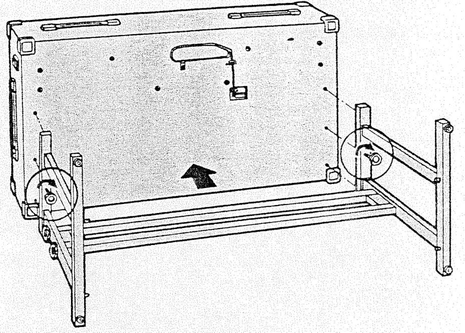
Suivre la procédure inverse pour le démontage.



1 Assemble the stand using four thumb screws.

Den Ständer mit vier Rändelschrauben zusammenbauen.

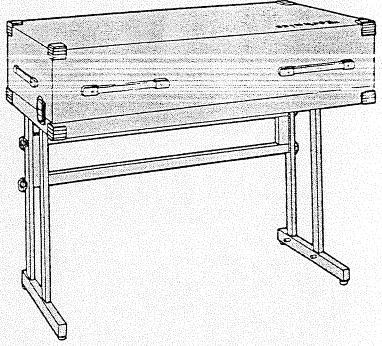
Monter le piédestal en employant quatre molettes de serrage.



2 Using two thumb screws, firmly secure the stand to the organ in its case.

Den Ständer mit zwei Rändelschrauben sicher an der Orgel im Kasten befestigen.

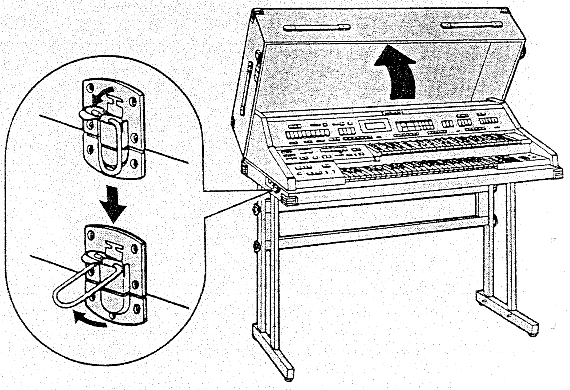
Serrer fermement le support à l'aide de deux vis à oreilles à l'orgue dans son étui.



3 Then raise the organ itself.

Anschließend die Orgel wie gezeigt aufstellen.

Puis, mettre l'orgue en position.



4 Remove the two latches, and take off the organ case.

Die beiden Sperren öffnen und den Orgelkasten abnehmen.

Décrocher les deux loquets et retirer l'étui de l'orgue.

5 Set the pedal keyboard unit in position and insert the music rack.

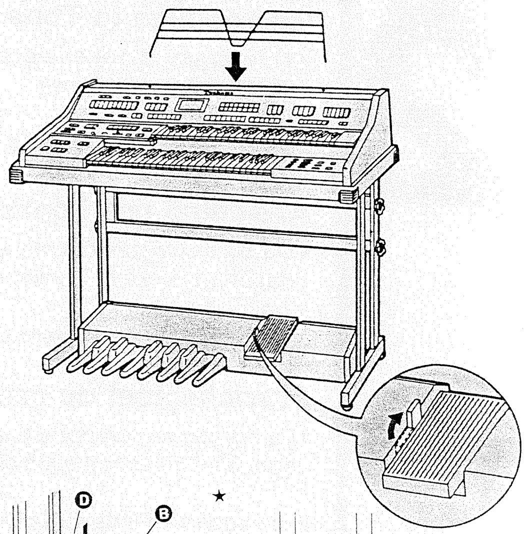
- Setting the pedal keyboard unit
  ⋆ For sitting performance:
  Put front groove (Ⓐ) of the pedal keyboard unit onto front pin (Ⓒ) of the stand, and push the pedal keyboard unit until back groove (Ⓑ) fits onto back pin (Ⓓ).

⋆⋆ For standing performance:
Push the pedal keyboard unit so that its back groove (Ⓑ) fits onto front pin (Ⓒ) of the stand.

- Pull out the foot switch located on the left side of the expression pedal.

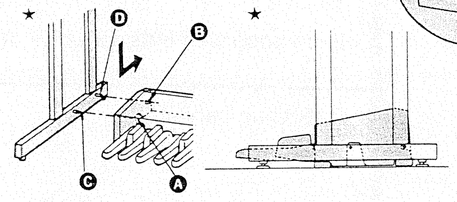
Die Pedaleinheit in die richtige Lage bringen und den Notenständer einsetzen.

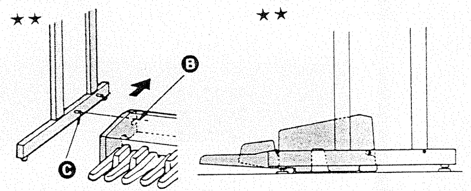
- Aufstelln der Pedaleinheit
  ★ Zum Spielen im Sitzen:
  Die vordere Nut (Ⓐ) an der Pedaleinheit auf den vorderen Stift (Ⓒ) des Ständers einpassen und danach die Pedaleinheit so einschieben, daß die hintere Nut (Ⓑ) auf den vorderen Stift (Ⓓ) eingepaßt wird.
  ★★ Zum Spielen im Stehen:
  Die Pedaleinheit so aufstellen, daß die hinters Nut (Ⓑ) auf den hinteren Stift (Ⓓ) eingepaßt wird.
- Den Fußschalter auf der linken Seite des Schwellers herausziehen.



Mettre la pédale du clavier en position puis installer le porte partition.

- Mise en place du clavier de pédale
  ★ Pour jouer assis:
  Placer l'encoche avant (Ⓐ) du clavier de pédale dans le tenon (Ⓒ) du piedestal, pousser le clavier de pédale pour amener l'encoche arrière (Ⓑ) dans le tenon arrière (Ⓓ).
  ★★ Pour jouer debout:
  Pousser la pédale de clavier afin que l'encoche arrière (Ⓑ) se mette en place dans le tenon avant (Ⓒ) du piédestal.
- Tirer le commutateur au pied situé à gauche de la pédale d'expression.





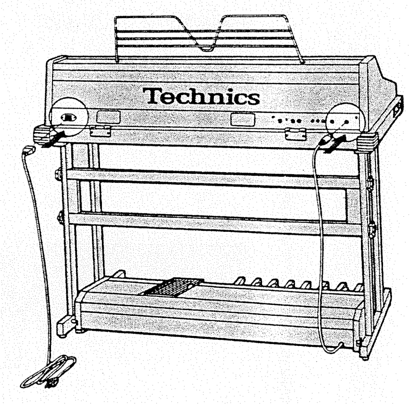
6

Plug the cord from the pedal keyboard into the connector of the organ. Also, connect the AC cord to the connector of the organ.

- To connect the connector, hold portion (Ⓐ) of the plug and push it in until it clicks in position.
  To remove the connector, pull out the plug by holding portion (Ⓑ).

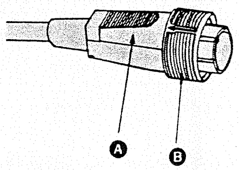
Das Kabel der Pedaleinheit an den Anschluß der Orgel anschließen. Danach das Netzkabel an den dafür vorgesehenen Anschluß an der Orgel anschließen.

- Zum Anschließen des Steckverbinders Teil (Ⓐ) des Steckers halten und bis zum Einrasten einschieben.
  Zum Abtrennen des Steckverbinders den Stecker an Teil (Ⓑ) halten und herausziehen.



Brancher le cordon de la pédale du clavier à la connexion de l'orgue. Brancher également l'alimentation de secteur à la connexion de l'orgue.

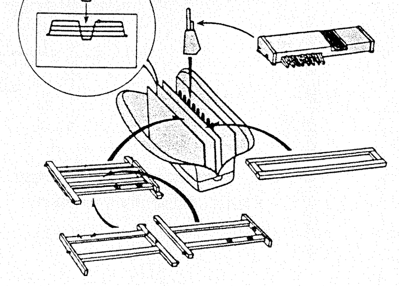
- Pour brancher le connecteur, maintenir la partie (Ⓐ) de la fiche et pousser jusqu'au déclic de mise en place.
  Pour retirer le connecteur, tirer la prise en la maintenant par la partie (Ⓑ).



- When carrying, pack the pedal keyboard, the stand and the music rack in the carrying bag.

- Zum Transport Pedaleinheit, Ständer und Notenständer in der Tagetasche unterbringen.

- Lors du transport, ranger le clavier de pédale, le support et le porte partition dans le sac de transport.



2

Connection to Tone Cabinet

- This organ is not equipped with a built-in speaker. When playing, be sure to use the SY-T60 exclusively designed tone cabinet.

The following connections are possible depending on the number of tone cabinets in use.

Anschluß des Tonkabinetts

- Da diese Orgel nicht mit einem eingebauten Lautsprecher ausgestattet ist, muß zum Spielen das besonders dafür entwickelte Tonkabinett SY-T60 verwendet werden.

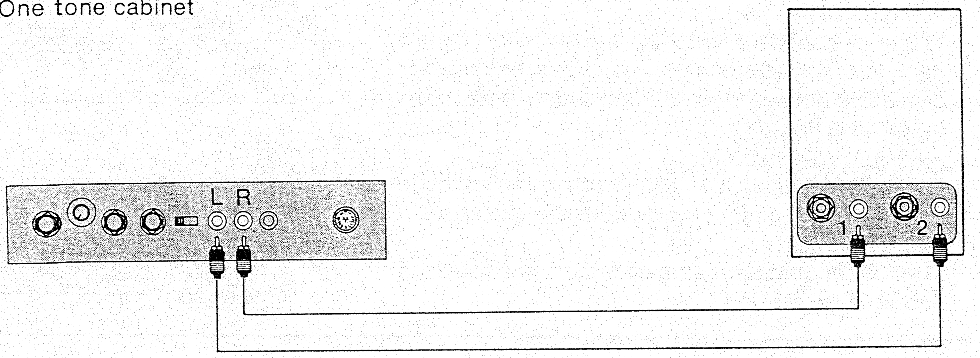
Je nach Zahl der verwendeten Tonkabinette sind folgende Anschlußmöglichkeiten gegeben.

Branchement du cabinet de son

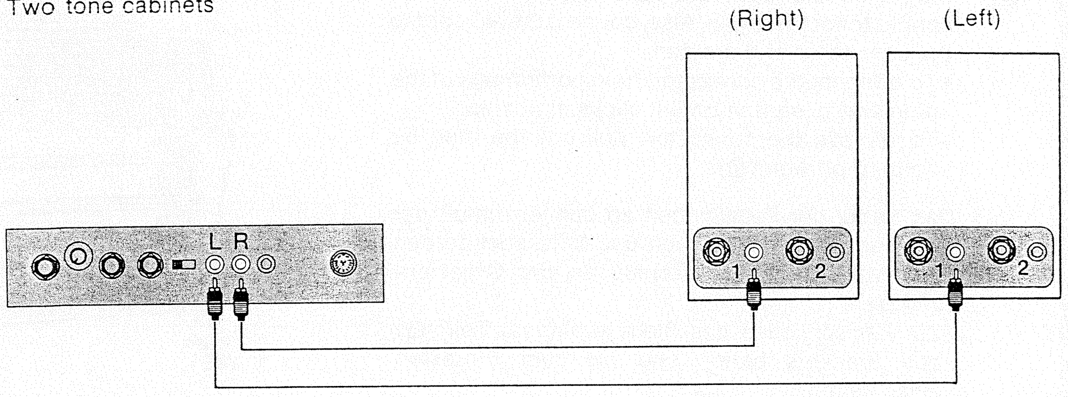
- Cet orgue ne comporte pas de haut parleur incorporé. Quand vous jouez, assurez-vous d'utiliser le cabinet de son SY-T60 conçu spécialement à cet effet.

Les raccordements suivants peuvent être réalisés en fonction du nombre d'enceintes acoustiques utilisées.

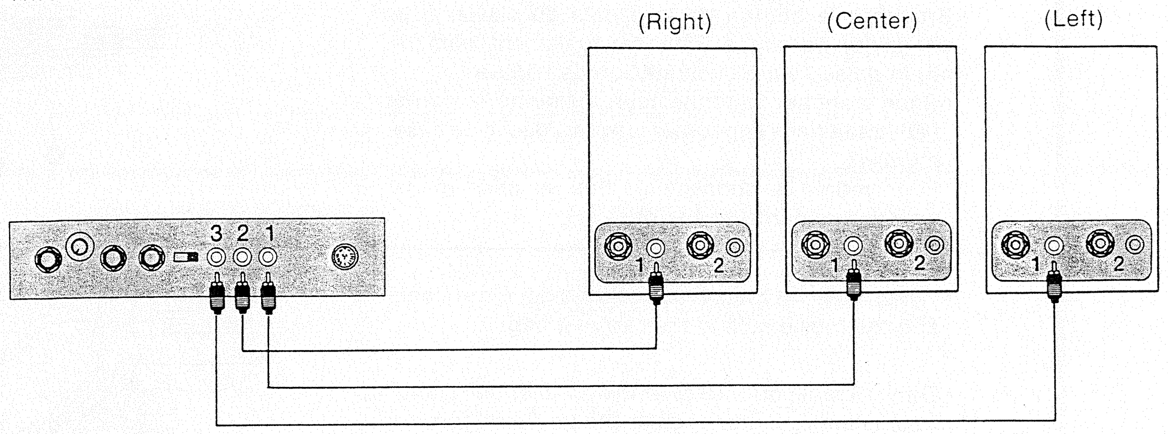
One tone cabinet



Two tone cabinets



Three tone cabinets



- To achieve the best balanced sound, place these units as shown.

- Für ein wohlbalanciertes Klangbild sollten die Einheiten wie abgebildet aufgestellt werden.

- Afin d'obtenir un bon équilibre sonore, disposer ces enceintes de la manière indiquée.

3

Operation

Precautions

Secure the organ firmly to the stand by using the thumb screws since it may otherwise come off the stand.

1. The organ and tone cabinet can be connected as above depending on the number of tone cabinets. Make sure that the expression pedal of the organ is set to the minimum position, and the volume controls of the organ and tone cabinet to a slightly lower level.
2. Plug in the power cords of the organ and tone cabinet and turn the power switches ON.
3. With the organ tones set and played, the sound can be heard from the tone cabinet. First play with low volume and gradually push the expression pedal to increase the volume.

Betrieb

Vorsichtsmaßnahmen

Die Orgel mit den Rändelschrauben sicher am Ständer befestigen, damit sie nicht von diesem rutschen kann.

1. Orgel und Tonkabinett können, je nach Anzahl der Tonkabinette, wie oben beschrieben verbunden werden. Das Ausdruckspedal der Orgel muß auf seiner Minimalposition stehen; die Lautstärkeregler der Orgel und des Tonkabinetts müssen geringfügig niedriger eingestellt sein.
2. Die Netzkabel von Orgel und Tonkabinett in eine Steckdose einstecken und die Netzschalter auf ON stellen.
3. Nach Einstellung der Register hört man beim Spielen der orgel den Klang vom Tonkabinett. Zunächst bei geringer Lautstärke spielen; danach den Schweller allmählich tiefer drücken und die Lautstärke so vergrößern.

Utilisation

Précautions

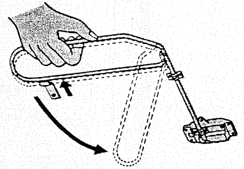
S'assurer que l'orgue est bien vissée au support à l'aide de vis à oreilles afin qu'il ne tombe pas.

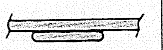
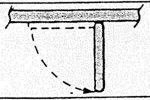
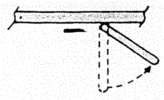
1. L'orgue et les enceintes acoustiques peuvent être raccordés de la manière indiquée ci-dessus, en fonction du nombre d'enceintes acoustiques utilisées.
   S'assurer que la pédale d'expression de l'orgue soit réglée sur la position minimum et que les commandes de volume de l'orgue et des enceintes acoustiques soient réglées sur un niveau légèrement inférieur.
2. Raccorder les câbles d'alimentation de l'orgue et des enceintes acoustiques et placer les commutateurs d'alimentation sur la position enclenchée (ON).
3. La musique est exprimée par le cabinet de son. Il est préférable dans un premier temps de jouer à bas volume puis de l'augmenter progressivement sur la pédale d'expression.

4

Knee Lever

- Read this part together with the "⑱ Sustain Controls" of the Owner's Manual.
  With the sustain button ON, operate the knee lever located under the keyboards with the right knee. This allows you to quickly turn sustain ON and OFF anytime during performance.
- To use the knee lever, pull it towards you for removal from its fixture and raise it. When carrying the organ in its case, secure the knee lever back to its fixture.



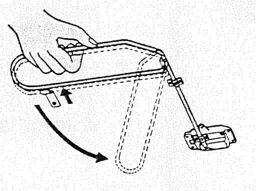
Sustain button / Knee lever	upper lower	percussive presets
	With sustain button ON	With sustain button ON
Turn left when not in use 	Sustain at work for tab voices	Sustain at work for percussive presets
Raise when in use 	No sustain at work	No sustain at work
Operate with the right knee 	Sustain at work for any group other than percussive presets and solo synthe presets of the orchestral conductor	Sustain at work for percussive presets

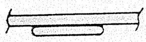
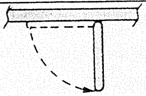
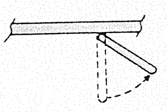
Kniehebel

- Diesen Teil zusammen mit dem Abschnitt "⑱ Sustain Regler" der Bedienungsanleitung lesen.

Bei eingeschalteter Sustain-Taste den Kniehebel unter den Manualen mit dem rechten Knie drücken. Dadurch kann der Sustain-Effekt beim Spielen jederzeit schnell ein- bzw. ausgeschaltet werden.

- Zum Gebrauch des Kniehebels ziehen Sie diesen nach vorn, um ihn aus seiner Halterung zu entfernen, und stellen ihn dann hoch. Beim Tragen der Orgel im Tragekasten sichern Sie den Kniehebel wieder in seiner Halterung.



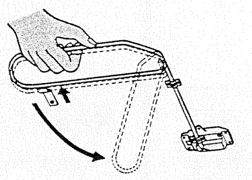
Sustain-Taste / Kniehebel	upper lower	percussive presets
	Bei eingeschalteter Sustain-Taste	Bei eingeschalteter Sustain-Taste
Bei Nichtverwendung nach links drehen 	Sustain-Effekt für tab voices eingeschaltet	Sustain-Effekt für percussive presets eingeschaltet
Bei Verwendung ausklappen 	Sustain-Effekt ausgeschaltet	Sustain-Effekt ausgeschaltet
Mit dem rechten Knie bedienen 	Sustain-Effekt für alle Gruppen außer percussive presets und solo synthe presets des orchestral conductor eingeschaltet	Sustain-Effekt für percussive presets eingeschaltet

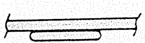
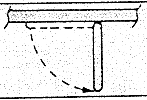
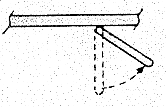
Levier activé par le genou

- Lire ce paragraphe ainsi que le paragraphe "⑱ Contrôles Sustain" du Instructions d'Emploi.

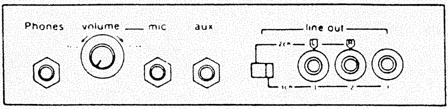
Lorsque le commutateur Sustain est pressé, agir sur le levier qui s'active au moyen du genou droit situé au dessous du clavier. Ce qui permet de mettre en route ou d'arrêter le Sustain à n'importe quel moment lorsque vous jouez.

- Pour utiliser le levier au genou, le tirer vers vous pour l'extraire de sa fixation puis le soulever. Lors du transport de l'orgue à l'intérieur de son étui, veiller à remettre le levier en place.



Commutateur de Sustain / Levier qui s'active au moyen du genou	upper lower	percussive presets
	Avec le commutateur de Sustain en position marche	Avec le commutateur de Sustain en position marche
Tourner à gauche lorsqu'il n'est pas utilisé 	Combinaison du Sustain aux voix du clavier	Combinaison du Sustain avec "percussive presets"
Soulever pour utilisation 	Le Sustain ne fonctionne pas	Le Sustain ne fonctionne pas
Agir avec le genou droit 	Le sustain fonctionne pour tous les groupes autres que "percussive presets" et "solo synthe presets" du orchestral conductor	Le Sustain fonctionne pour "percussive presets"

5



Connection Terminals

Phones For silent practice headphones may be used. Because the tone cabinets still play when headphones are used, lower the volume or turn the tone cabinet power off. (Use headphones with 16 ohm impedance.)

Mic (input level 7.5 mV, 10kΩ) The organ will accept a microphone of the uni-directional type. This type of microphone reduces feedback to the minimum.

Mic Volume balances instrumental or vocal sounds fed into the microphone with the loudness of the organ.

Aux (input level 150 mV, 10kΩ) Among the many items which can be connected to this are tape/disc pre-amps, portable synthesizers, etc.

Line Out (output level 300 mV, 600Ω) By plugging into a high-power amplifier, the organ sound, including microphone and auxiliary instruments, can be reproduced at a very high volume level. The organ can be tape recorded by using this method of connection also. A 2-channel output (LR) or a 3-channel output (1, 2, 3) can be selected with a switch.

Extra Anschlüsse

Phones. Hier kann ein Kopfhörer angeschlossen werden, so daß Sie üben können ohne zu stören. Weil das Tonkabinett bei Verwendung des Kopfhörers spielt, die Lautstärke reduzieren oder das Tonkabinett ausschalten.

Mic (Eingangspegel 7,5 mV an 10kΩ). Hier kann ein Mikrofon mit keulen- oder nierenförmiger Richtcharakteristik angeschlossen werden. Mit diesem Mikrofontyp wird die Rückkopplungsgefahr minimal.

Mit dem Regler **Mic Volume** kann die Lautstärke eines angeschlossenen Mikrofons eingestellt werden.

Aux (Eingangspegel 150 mV an 10kΩ). Hier können u.a. Tonband-Wiedergabegeräte, Plattenspieler, tragbare Synthesizer usw. angeschlossen werden.

Line Out (Ausgangspegel 300 mV an 600Ω). Hier können zusätzliche Verstärker angeschlossen werden, womit es möglich ist, das gesamte von der Orgel wiedergegebene Klangbild einschließlich Mikrofone oder Zusatzinstrumente je nach Bedarf weiter zu verstärken. Diese Ausgänge können auch für Tonbandaufnahmen verwendet werden.

Mit Hilfe eines Schalters kann zwischen 2-Kanal- (L, R) und 3-Kanal-Wiedergabe (1, 2, 3) gewählt werden.

Terminaux de Connection

Phone: Pour jouer en toute quiétude et sans gêner votre entourage. En raison du fait que le cabinet de son continue à fonctionner lorsquel'on utilise un casque d'écoute, il est préférable de baisser le son ou de mettre l'interrupteur du cabinet de son sur sa position d'arrêt.

Mic (niveau d'entrée 7,5 mV sur 10kΩ): L'orgue supporte un micro du type uni-directionnel. Ce type de microphone réduit le larsen électronique (feedback) au minimum).

Le volume **Mic Volume** balance les sons instrumentaux et vocaux acheminés au microphone avec le volume de son de l'orgue.

Aux (niveau d'entrée 150 150 mV, sur 10kΩ): Parmi les nombreux items qui peuvent être branchés à cet orgue sont les pré-amplis de magnétophones, syntétiseurs portatifs, etc.

Line Out (niveau de sortie 300 mV, sur 600Ω): En branchant à même un amplificateur de puissance, le son de l'orgue, y compris le microphone et les instruments auxiliaires, sera reproduit à haut niveau de puissance. L'on peut également enregistrer le son de l'orgue sur un magnétophone en utilisant la même méthode. Une sortie de 2 canaux (LR) ou de 3 canaux (1, 2, 3) peut être choisie à l'aide d'un interrupteur.

6

Maintenance

If the cabinet becomes dirty, use a soft cloth to wipe it clean.
Never use alcohol, paint thinner, benzine or other volatile chemicals to clean this organ because they may damage the finish, causing it to lose its luster.

Wartung und Pflege

Wenn das Gehäuse schmutzig wird, reinigt man es mit einem weichen Tuch. Auf keinen Fall Alkohol, Farbverdünner, Benzin oder sonstige chemische Reiniger verwenden, das hierdurch die oberfläche beschädigt wird, und der Glanz verloren geht.

Entretien

Si l'ebenisterie devient sale, nettoyer avec une chiffon doux.
Ne jamais utiliser d'alcool, de diluant, de benzine et autres produits chimiques volatiles pour nettoyer l'orgue, ces produits pourraient endommage le fini en faisant disparaître le lustre.

7

Specifications

Keyboard:	Upper manual 44 keys, lower manual 44 keys, pedal keyboard 13 keys
Fullband setting computer:	Fullband setting computer record*, 1—8 (lower keyboard)
Voice setting computer:	I~III, IV~VII (pre-ficed), cancel, record*, 20 combination VSC (lower keyboard)
Upper tones	
Tone selector:	Orchestral conductor (upper. . .7, lower. . .7)
Tab voices:	Flute 16', 8', 5-1/3', 4', 2-2/3', 2', 1-1/3', 1', string 8', 4', volume
(Persussive 1tone):	4', 2-2/3', 2', click, long, full
(Harmonic coupler):	2-2/3', program, cancel, record*
Organ presets:	I, II (pre-fixed), record*
String ensemble:	Volume
Vocal ensemble:	Volume (U/L)
Percussive presets:	Acoustic piano, electric piano, harpsichord, vibraphone, acoustic guitar, jazz guitar, banjo, full
Orchestral presets:	Trombone, saxophone, accordion, clarinet, wah brass, synthe brass, full
Solo synthe presets:	Trombone, saxophone, trumpet, clarinet, flute, pan flute, synthe chopper, volume
Lower tones	
Tab voices:	Flute 8', 4', 2', string 8', 4', volume
(Harmonic coupler):	2', program, cancel, record*
Organ presets:	(U/L), record*
String ensemble:	Volume
Vocal ensemble:	(U/L)
Percussive presets:	(U/L)
Orchestral presets:	(U/L)
Solo synthe presets:	(U/L)
Bass tones:	Bass 16', 8', acoustic bass, electric bass, synthe bass, tuba, volume
Effects	
Sustain:	(Upper) on, control (percussive presets) on, control (lower) on, control (bass) control
Slow attack:	Upper
Multi-tremolo/vibrato:	Upper tab, lower tab, chorus/tremolo, vibrato
Celeste:	Upper tab, U/L orchestral presets, U/L solo synthe presets, lower tab
Reverb:	Digital reverb
Glide:	Foot SW
Techni-chord:	On, close/open
Drum percussion	
(Selectors):	March, shuffle, swing I, II, 8-beat, funk rock, 16-beat, samba rock, ballad, swing rock, disco I, II, rumba, guaracha, bossa nova I, II, mambo, cha-cha, samba, baton, waltz, jazz waltz, tango
(Controls):	On, mellow, synchro, start/stop, volume, tempo, foot SW, glide rhythm
Tempo set:	Record*
Arrange percussion:	I, II, III
Fill-in & intro:	Fill-in & intro I, II, solo
Rhythmic orchestra:	Rhythmic, melodic, I/II, full
Auto play chord:	Fingered, memory, cancel
Program chord computer:	PCC, cancel, record*, 𝄎 , ◄ , ► , ⌒ , ⌒─ , ⟵ , 𝄋 𝄌 , *DS* , —‖ , (lower keyboard)
Transpose:	Transpose (≁), record*, D ~ ▭ (lower keyboard)
Tuning:	Free set, + —
Musical display:	Mode selector
Others:	Power switch, main volume, headphone jack, input jack, microphone jack (with volume), output terminal, 2ch/3ch, knee lever
Power requirement:	130W, 270VA (Canada) AC 120V 60 Hz — North America AC 120/220/240V 50/60 Hz
Cabinet (W×H×D):	115 cm (45-9/32") × 94.8 cm (37-5/16") × 61.1 cm (24-1/16")
Net weight without bench:	Set up for play: 49.6 kg (109.3 lbs) Body in case: 44.3 kg (97.7 lbs) Pedal keyboard and stand in bag: 23.9 kg (52.7 lbs)

*Common "record" switch on the left side is used for these switches.

Technics

SX-E55 / SX-E66

English

SOFG4170

Technics

OWNER'S MANUAL
BEDIENUNGSANLEITUNG **INSTRUCCIONES DE MANEJO**
INSTRUCTIONS D'EMPLOI **GEBRUIKSAANWIJZING**

Caution

Voltage (except North America, Europe, Taiwan)
Be sure the voltage adjuster at the right, below your keyboard, is in accordance with local voltage in your area before using this unit. Use a screwdriver to set the voltage adjuster to the local voltage.

IMPORTANT (for GREAT BRITAIN)
THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE:

BLUE — NEUTRAL
BROWN — LIVE

As the colours of the wires in the mains lead of this unit may not correspond with the colored markings identifying the terminals in your plug, proceed as follows.

The wire which is coloured BLUE must be connected to the terminal with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal marked with the letter L or coloured RED.

This apparatus was produced to BS 800: 1977

WARNING: TO REDUCE THE RISK OF FIRE OR ELECTRICAL SHOCK, DO NOT EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.

BEFORE YOU PLAY, PLEASE READ THE CAUTIONARY COPY APPEARING ON A LATER PAGE.

Vorsicht!

Netzspannung (außer Nordamerika, Europa, Taiwan)
Versichern Sie sich, daß der Spannungswähler rechts unter dem unteren Manual mit Ihrer lokalen Netzspannung übereinstimmt, bevor Sie das Instrument in Betrieb nehmen. Ist dies nicht der Fall, benutzen Sie einen Minusschraubenzieher, um den Spannungswähler auf die örtliche Netzspannung einzustellen.
Bevor Sie Anfangen zu spielen, lesen Sie bitte die Vorsichtshinweise auf der letzten Seite dieser Anleitung.

Attention

Tension
(A l'exception de l'Amérique du nord, de l'Europe et de Taiwan.)
Avant de mettre cet appareil en marche, s'assurer que le sélecteur de tension situé à droite sous le clavier est réglé sur la tension locale. Pour régler le sélecteur de tension utiliser un tournevis plat (−).
Avant toute utilisation, prière de lire l'avertissement apparaissant à une page ultérieure.

Precaución

Tensión (Excepto América del Norte, Europa y Formosa)
Cerciórese de que el ajustador de tensión, situado a la derecha, debajo del teclado, está ajustado al valor de la tensión de su residencia. Efectúe esta comprobación antes de utilizar el órgano. Para ajustar la tensión emplee un destornillador para posicionar el ajustador de tensión al valor correspondiente.
Antes de empezar a tocar, lea las precauciones de las páginas siguientes.

Attentie!

Netspanning (behalve voor Noord Amerika, Europa, Taiwan)
Let er op dat de spanningscaroussel, die zich rechts onder het toetsenbord bevindt, op de juiste netspanning staat vóór het orgel wordt aangesloten. Gebruik een kleine schroevedraaier om de spanningscaroussel in te stellen.
Voordat U gaat spelen, lees de waarschuwings punten op de latere bladzijden zorgvuldig en goed door.

Technics E55

• ENGLISH — Here is the main control panel on your Technics organ.

Each button has a light (LED, or light-emitting diode) that goes on when that particular control is activated.

The circled numbers cross-reference the various features, with explanations appearing later in the book.

• DEUTSCH — Hier sehen Sie das Bedienungsfeld Ihrer Technics-Orgel.

Jeder Schalter zeigt durch eine LED (Leuchtdiode) den eingeschalteten Zustand an.

Die Zahlen in den Kreisen verweisen auf die Erläterungen weiter hinten in diesem Heft.

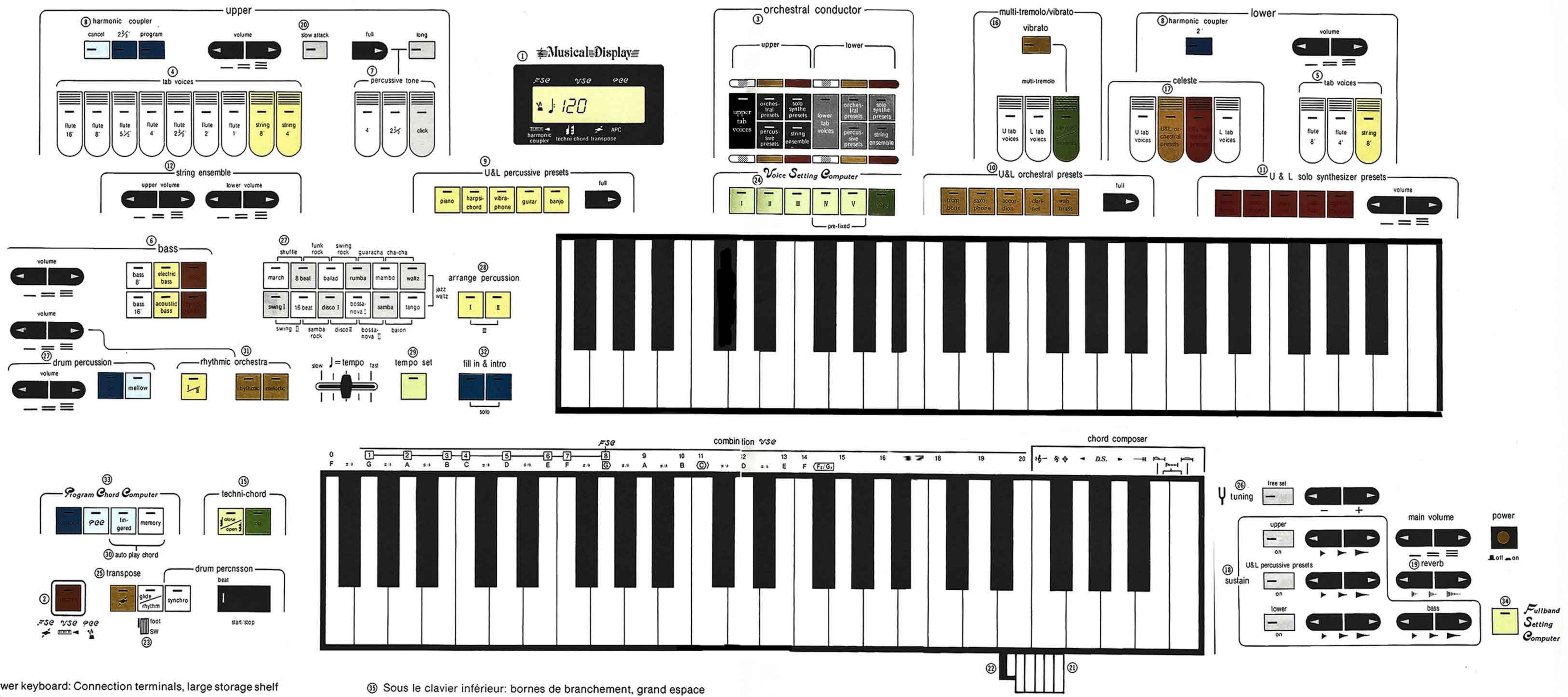
• FRANÇAIS — Voici le tableau de commande général de votre orgue Technics.
Chaque interrupteur indique son état de contact par une LED (diode électro-luminescente).
Les chiffres dans les cercles renvoient aux explications des différents dispositifs données dans cette brochure.
L'appareil est équipé d'un couvercle rideau selon la destination.

• ESPAÑOL — He aquí el control central del teclado de su órgano modelo Technics.
Por encima de cada interruptor se encuentra una lamparilla de control (LED) que indica que está conectada la función correspondiente.
Las cifras en los círculos remiten a las aclaraciones de los mecanismos en la páginas siguientes de este folleto.
El modelo está provisto de una cubierta para el teclado superior según el país de destino.

• NEDERLANDS — Op deze afbeelding ziet u alle bedieningsorganen van uw Technics orgel.

Elke druktoets is voorzien van een zogenaamde LED (lichtgevende diode) die gaat branden als de betreffende toets is ingedrukt.

De omcirkelde kleine cijfers verwijzen naar de pagina's in deze gebruiksaanwijzing waar de betreffende bedieningsorganen nader worden beschreven.


upper
⑧ harmonic coupler
cancel
program
volume
⑳ slow attack
full
long
④ tab voices
flute 16'
flute 8'
flute 5⅓'
flute 4'
flute 2⅔'
flute 2'
flute 1'
string 8'
string 4'
⑦ percussive tone
click
① Musical Display
harmonic coupler
techni-chord transpose
APC
⑫ string ensemble
upper volume
lower volume
⑨ U&L percussive presets
piano
harpsichord
vibraphone
guitar
banjo
③ orchestral conductor
upper
lower
upper tab voices
orchestral presets
solo synthe presets
percussive presets
string ensemble
lower tab voices
㉔ Voice Setting Computer
pre-fixed
⑯ multi-tremolo/vibrato
vibrato
multi-tremolo
U tab voices
L tab voices
⑧ harmonic coupler
lower
volume
⑰ celeste
U&L orchestral presets
⑤ tab voices
flute 8'
flute 4'
string 8'
⑩ U&L orchestral presets
trombone
saxophone
accordion
clarinet
wah brass
⑪ U & L solo synthesizer presets
⑥ bass
bass 8'
electric bass
bass 16'
acoustic bass
㉗ drum percussion
mellow
㉗ shuffle
funk rock
swing rock
guaracha
cha-cha
march
8 beat
ballad
rumba
mambo
waltz
swing I
16 beat
disco I
bossa-nova I
samba
tango
swing II
samba rock
disco II
bossa-nova II
baion
jazz waltz
㉘ arrange percussion
㉛ rhythmic orchestra
rhythmic
melodic
slow
♩= tempo
fast
㉙ tempo set
㉜ fill in & intro
solo
combination
chord composer
㉝ Program Chord Computer
memory
㉚ auto play chord
⑮ techni-chord
close
open
㉕ transpose
glide rhythm
synchro
drum percussion
beat
start/stop
foot sw
② ㉓ ㉒ ㉑
㉖ tuning
free set
main volume
power
off on
upper
lower
bass
⑱ sustain
U&L percussive presets
⑲ reverb
㉞ Fullband Setting Computer

㉟ Below lower keyboard: Connection terminals, large storage shelf for music.

㉟ Unterhalb des unteren Manuals: Anschlussklemmen, grosses Fach für Musikaufbewahrung.

㉟ Sous le clavier inférieur: bornes de branchement, grand espace de rangement pour livres de musique.

㉟ Bajo el teclado inferior: terminales de conexión, caja grande para ouardar las partituras.

㉟ Beneden de klavieren vindt u: aansluitingen, en muziek opbergruimte.

Technics E66

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Por encima de cada interruptor se encuentra una lamparilla de control (LED) que indica que está conectada la función correspondiente.
Las cifras en los círculos remiten a las aclaraciones de los mecanismos en la páginas siguientes de este folleto.
El modelo está provisto de una cubierta para el teclado superior según el país de destino.

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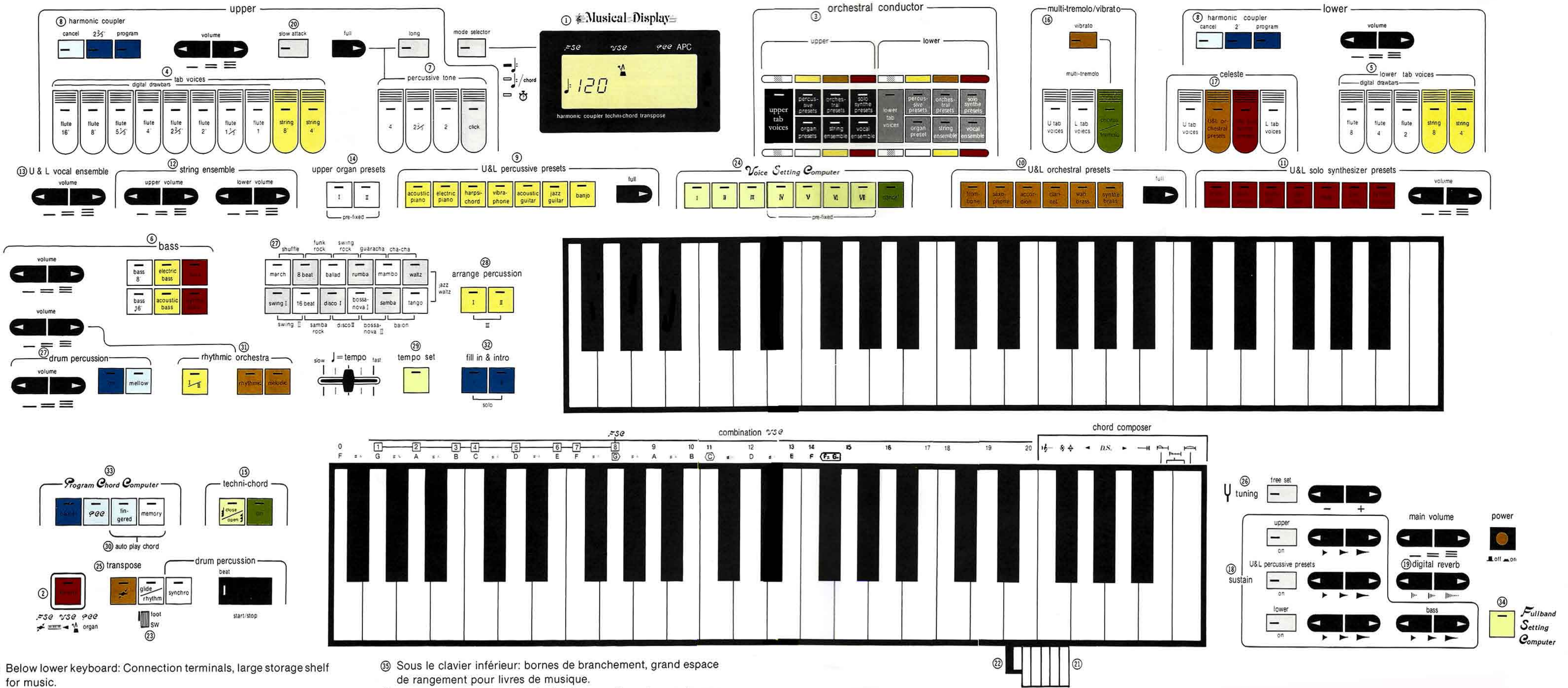
upper
⑧ harmonic coupler
cancel
2⅔'
program
volume
⑳ slow attack
full
long
mode selector
④ tab voices
digital drawbars
flute 16'
flute 8'
flute 5⅓'
flute 4'
flute 2⅔'
flute 2'
flute 1⅗'
flute 1'
string 8'
string 4'
⑦ percussive tone
4
2⅔
2
click
chord
① Musical Display
FSE
VSE
PCC
APC
♩:120
harmonic coupler techni-chord transpose
③ orchestral conductor
upper
lower
upper tab voices
percussive presets
orchestral presets
solo synthe presets
organ presets
string ensemble
vocal ensemble
lower tab voices
organ preset
⑯ multi-tremolo/vibrato
vibrato
multi-tremolo
U tab voices
L tab voices
chorus tremolo
⑧ harmonic coupler
lower
cancel
2'
program
volume
⑰ celeste
U&L orchestral presets
⑤ lower tab voices
digital drawbars
flute 8
flute 4
flute 2
string 8
string 4
⑬ U & L vocal ensemble
volume
⑫ string ensemble
upper volume
lower volume
⑭ upper organ presets
I
II
pre-fixed
⑨ U&L percussive presets
acoustic piano
electric piano
harpsichord
vibraphone
acoustic guitar
jazz guitar
banjo
full
㉔ Voice Setting Computer
I
II
III
IV
V
VI
VII
cancel
pre-fixed
⑩ U&L orchestral presets
trombone
saxophone
accordion
clarinet
wah brass
synthe brass
full
⑪ U&L solo synthesizer presets
volume
⑥ bass
volume
bass 8'
electric bass
bass 16'
acoustic bass
volume
㉗ drum percussion
volume
mellow
㉗ shuffle
funk rock
swing rock
guaracha
cha-cha
march
8 beat
ballad
rumba
mambo
waltz
jazz waltz
swing I
16 beat
disco I
bossa-nova I
samba
tango
swing II
samba rock
disco II
bossa-nova II
baion
㉘ arrange percussion
I
II
III
㉛ rhythmic orchestra
rhythmic
melodic
slow
♩= tempo
fast
㉙ tempo set
㉜ fill in & intro
solo
FSE
combination VSE
chord composer
0
F
G
A
B
C
D
E
F
G
A
B
C
D
E
F
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
D.S.
㉝ Program Chord Computer
PCC
fingered
memory
㉚ auto play chord
⑮ techni-chord
close
open
on
㉕ transpose
②
FSE VSE PCC
organ
glide rhythm
synchro
㉓ foot sw
drum percussion
beat
start/stop
㉖ tuning
free set
−
+
⑱ sustain
upper
on
U&L percussive presets
on
lower
on
main volume
⑲ digital reverb
bass
power
off
on
㉞ Fullband Setting Computer
㉒
㉑

㉟ Below lower keyboard: Connection terminals, large storage shelf for music.

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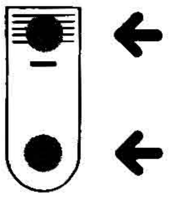
㉟ Bajo el teclado inferior: terminales de conexión, caja grande para guardar las partituras.

㉟ Beneden de klavieren vindt u: aansluitingen, en muziek opbergruimte.

All buttons and tablets are equipped with LEDs which light up when in operation.

Tablet

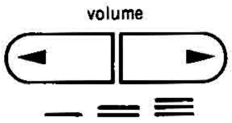


- Turns off when this part is pressed.
- The LED lights up and the tablet turns on when this part is pressed.

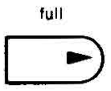
Controls

The volumes and effects on the organ are controlled by 2- or 3-stage buttons, except for rhythm tempo controls.

Volume



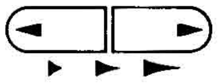
- Pressing the right button increases the volume and the LED on the button lights up.
- Pressing the left button decreases the volume and the LED on the button lights up.
- If you press both buttons simultaneously, the LEDs go out and the volume returns to the normal (intermediate) level.



- Pressing this button increases the volume and the LED on the button lights up.
  Pressing it again causes the LED to go off and the volume to return to the normal level.

Effect

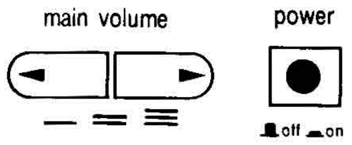
- Press the right button to increase such effects as Sustain, and the left button to decrease them. If you press both buttons simultaneously, the effects return to the intermediate levels.



Power/Main Volume Controls

Pressing the power switch turns the organ on.

Main Volume adjusts the loudness of the entire organ.

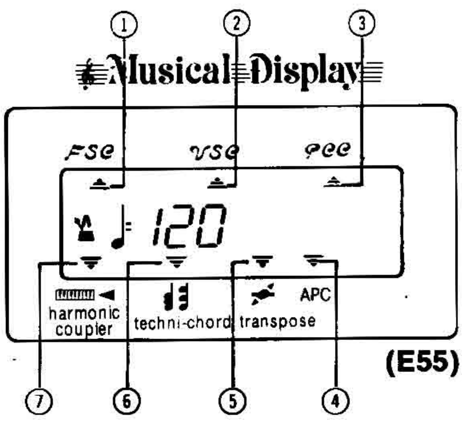

main volume
power
off
on

① Musical Display

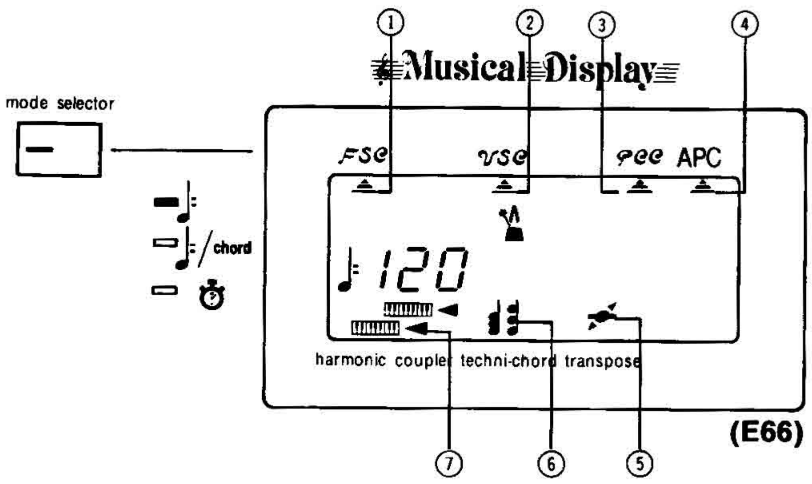
The LCD display shows the musical contents of what is being played and the function selected.

I. Display of selected functions

When a function is selected as illustrated below, it is indicated by its symbol, such as ▲, ◄, or ♬.


①
②
③
Musical Display
FSC
VSC
PCC
120
harmonic coupler
techni-chord
transpose
APC
⑦
⑥
⑤
④

(E55)


①
②
③
④
Musical Display
mode selector
chord
FSC
VSC
PCC
APC
120
harmonic coupler
techni-chord
transpose
⑦
⑥
⑤

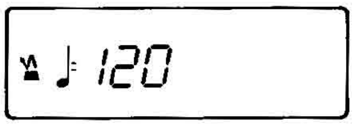
(E66)

① Fullband Setting Computer (Refer to ㉞.)
② Voice Setting Computer (Refer to ㉔.)
③ Program Chord Computer (Refer to ㉝.)
④ Auto Play Chord (Refer to ㉚.)
⑤ Transpose (Refer to ㉕.)
⑥ Techni-Chord (Refer to ⑮.)
⑦ Harmonic Coupler (Refer to ⑧.)

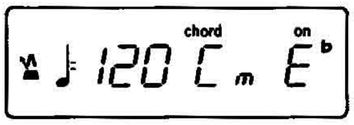
II. Display of musical contents

■ E55

a) During Manual Play:
Only the tempo is displayed. When the rhythm starts, the metronome display swings.

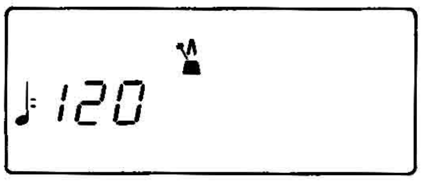


b) During Auto Play Chord or Program Chord Computer play: (Refer to ㉚, ㉝.)
The tempo and chord are displayed.
Bass note (except for roots) is also displayed when you play the pedals in the Fingered mode of the Auto Play Chord.

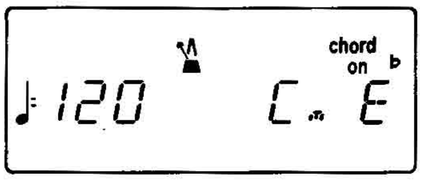


■ E66

a) When Mode Selector is lit:
Only the tempo is displayed. When the rhythm starts, the metronome display swings.



b) When Mode Selector is pressed once
The tempo and chord are displayed.
Bass note (except for roots) is also displayed when you play the pedals in manual play or the Fingered mode of the Auto Play Chord.



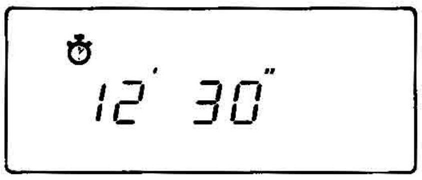
- Chord names C#, D#, G♭, G#, and A# are displayed as D♭, E♭, F#, A♭, and B♭, respectively.

III. Stopwatch (E66 only)

Pressing the mode selector again activates the stopwatch function that lets you measure performance times (⊂⊃ ⏱).

When starting a rhythm or beginning to play the keyboard, the stopwatch starts. When the rhythm is stopped and the keyboard is not played for about 2 seconds, the stopwatch stops, indicating the performance time. If the keyboard is played again within 5 seconds after pause, measurement of performance time is resumed.

After 5 seconds, ⏱ , ' , '' marks flash to indicate that the performance time can be measured anew from the beginning.
(Measurement up to 59 minutes and 59 seconds is possible.)



IV. Display of stored contents

When storing the harmonic coupler, organ presets (E66 only), Transpose, Tuning, and Program Chord Computer (which are explained later), the contents being stored are displayed. See each section for details.

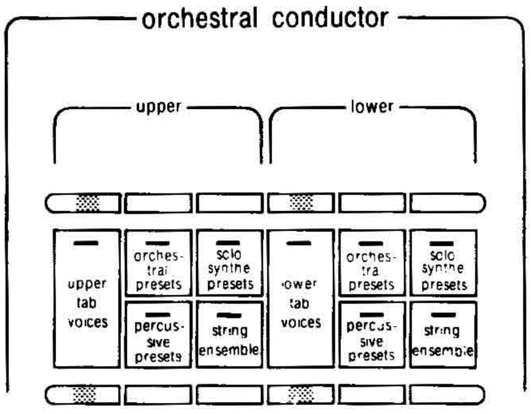
② Record

Record creates no effect of its own. It is used for storage operation of the following Technics features: **Harmonic Coupler, Organ Presets** (E66 only)**, Voice Setting Computer, Transpose, Tempo Set, Program Chord Computer,** and **Fullband Setting Computer.** When you press **record,** its light goes on and the lights of the these features mentioned flash quickly. Press the button for the feature you wish to use. Its light will flash slowly and the lights of the other features will go out. NOTE: If you don't make your selection within about five seconds, all the lights will go out — just press **record** again and then make your choice.

While depressing the **record** button, you can also press the button for the feature you wish to use. For details, see the relevant sections.

Contents stored by using the **record** button remain in memory for about one week even when the power switch is turned off.

③ Orchestral Conductor


orchestral conductor
upper
lower
upper tab voices
orches-tral presets
solo synthe presets
percus-sive presets
string ensemble
lower tab voices
orches-tra presets
solo synthe presets
percus-sive presets
string ensemble

(E55)

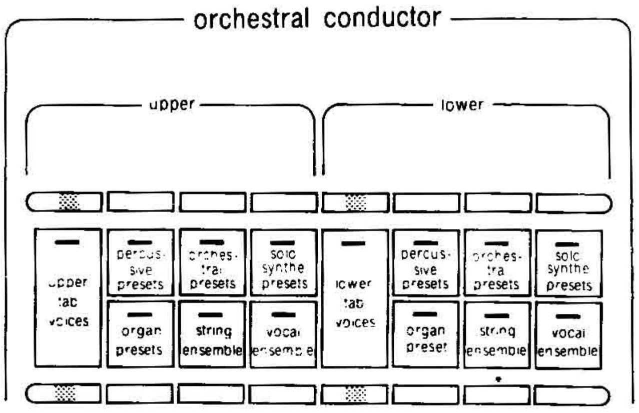
The Orchestral Conductor is the nerve center of the Technics organ. It allows you to instantly set up complete groups of voices, or instrumental effects; you can even change them as you play. This adds a versatility to your playing that few professionals enjoy.

Understanding the Orchestral Conductor is easy if you think of each button as an "on-off switch" that controls the voice group indicated. The buttons each have a light that shines when the button is pressed. Here is a basic description of each button that appears on the various models:

Tab voices allows you to set-up a complete voice tab combination (registration) for the upper keyboard (or lower keyboard) by merely pressing this one button.

NOTE: This button MUST be pressed whenever you wish to use any of the flute or string voices.

String ensemble brings in the rich, shimmering sound of strings.


orchestral conductor
upper
lower
upper tab voices
percus-sive presets
orches-tra presets
solo synthe presets
organ presets
string ensemble
vocal ensemble
lower tab voices
percus-sive presets
orches-tra presets
solo synthe presets
organ preset
string ensemble
vocal ensemble

(E66)

Orchestral presets allows you to instantly add the sounds of such effects as wah brass, clarinet, and trombone.

Percussive presets brings in the sounds of instruments that are plucked or struck — piano, harpsichord, and vibraphone.

Solo synthe presets allows you to add contemporary effects to your instrumental sounds.

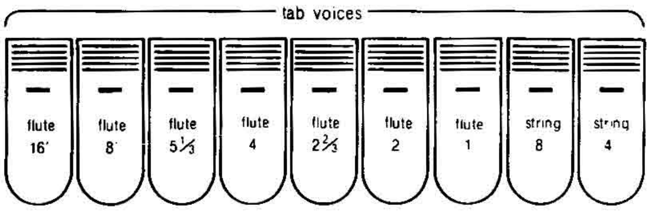
Vocal ensemble enables you to add choral effects to your music. (E66 only)

Organ presets lets you store your favorite organ sound. (E66 only)

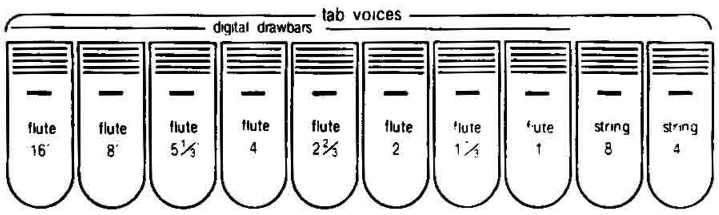
All these buttons act as self-cancelling — to deactivate one, you must press another. If you wish to combine some of the sounds, press two or more buttons at the same time — or hold one down and press another.

- The voices of percussive presets, orchestral presets, solo synthe presets and vocal ensemble can be used on each keyboard independently but not on both at once.

④ Upper Tab Voices


tab voices
flute 16'
flute 8'
flute 5⅓'
flute 4
flute 2⅔
flute 2
flute 1
string 8
string 4

(E55)


tab voices
digital drawbars
flute 16'
flute 8'
flute 5⅓'
flute 4
flute 2⅔
flute 2
flute 1⅓
flute 1
string 8
string 4

(E66)

Footage Marks

To help you use the Technics solo voices most effectively, you should know something about the numbers that appear on many of the voice tabs. These are called footage marks because they refer to the lengths of pipe used to create musical tones on a pipe organ. The bigger the number (or length of pipe), the lower the tone.

Flutes

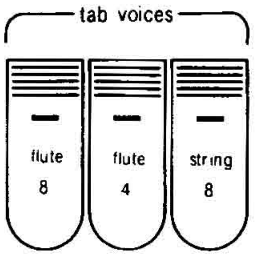
The clear, mellow sounds of this tone family provide the basis for most voice combinations (registrations) on the organ.

Experiment with each flute voice on your organ model, playing on various parts of your upper keyboard. Try them in different combinations too.

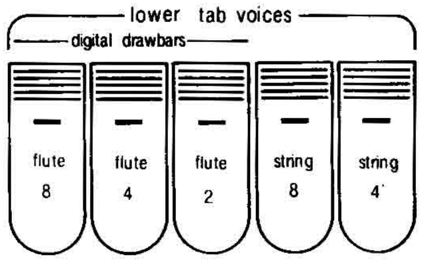
Strings

Like the flutes, strings are extremely versatile. They make beautiful solo voices, and they add sparkle and brilliance to any combination of tabs. String and flute combinations are the basis for many theater organ sounds. You can create an entire string section with String 8 when you play three- and four-note chords on your upper keyboard (or when you use the Techni-chord feature).

⑤ Lower Tab Voices


tab voices
flute 8
flute 4
string 8

(E55)


lower tab voices
digital drawbars
flute 8
flute 4
flute 2
string 8
string 4'

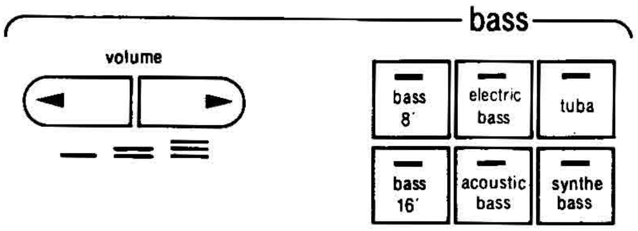
(E66)

These voices are heard when you play on the lower keyboard; they are used mostly for accompaniment, played by your left hand. Try them individually and in combination with themselves.

Flute 8, 4, 2 are the voices you'll most often use for accompaniment, especially for the brighter-sounding solo voices.

String 8, 4 add brilliance to any voice combination. Try it with the flutes.

⑥ Pedal Voices


bass
volume
bass 8'
electric bass
tuba
bass 16'
acoustic bass
synthe bass

These buttons utilize the PCM system to provide the full body of real-life bass sounds. These buttons are used individually, but bass 8 and bass 16 can be combined.

Bass 8 is useful for playing rhythmic music and adds definition to your pedal notes when combined with Bass 16. Use it alone for light, quiet bass tones.

Bass 16 is a deep, flute-like organ voice that provides a solid foundation for all your music; it is especially effective for sacred music and the classics.

Electric bass is suited to contemporary music.

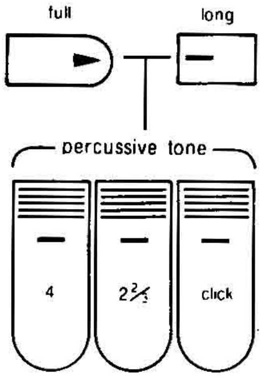
Acoustic bass adds the realistic sound of this instrument to your music.

Tuba is similar to the orchestral instrument it's named after — a broad, full voice with a more defined sound than the bass 16 voice.

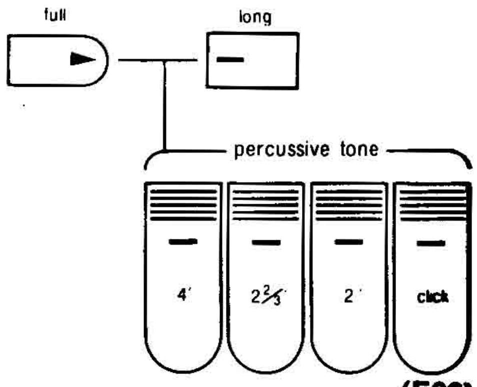
Synthe bass provides a good accompaniment for the contemporary electric orchestral and synthesized sounds.

Volume allows you to adjust the loudness of the pedal tones in relation to the upper and lower keyboard voices.

⑦ Upper Percussive Tone


full
long
percussive tone
4
2⅔
click

(E55)


full
long
percussive tone
4'
2⅔'
2'
click

(E66)

This feature adds a tone with a hard initial attack to any of the upper voice tab sounds; or it may be used alone. The effect is what you hear when a player strikes a piano key or plucks a banjo string. It is particularly useful when you play jazz, or rock, organ sounds.

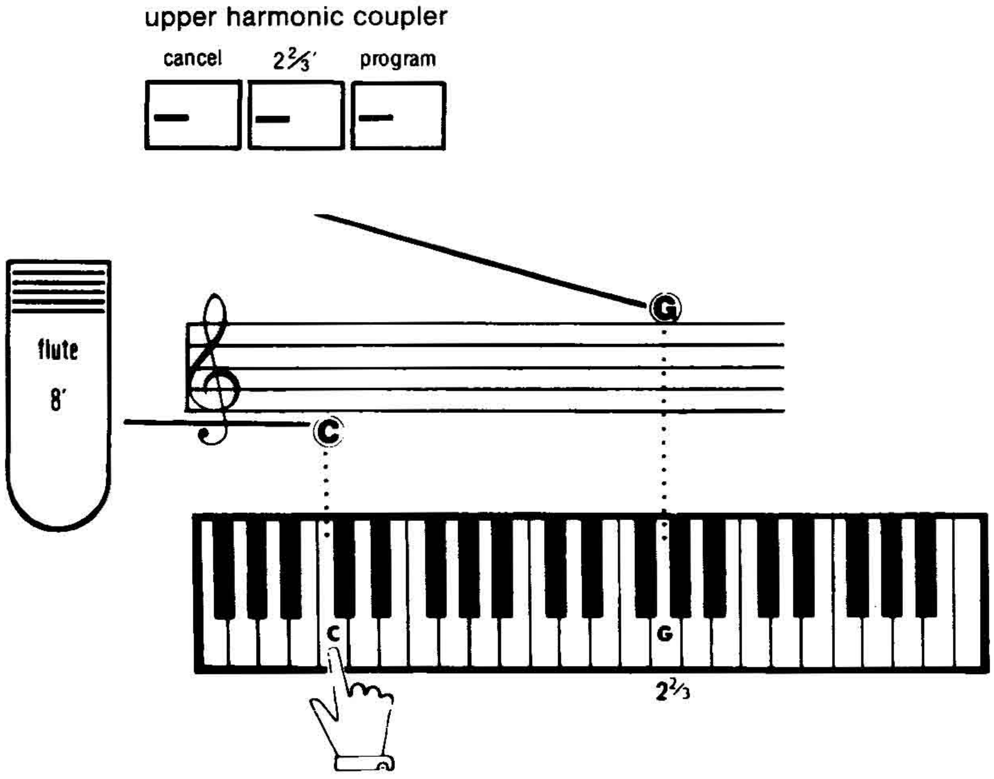
The tabs with footage numbers create tones of those pitch levels; use the fractional voice sparingly — as spices in cooking.

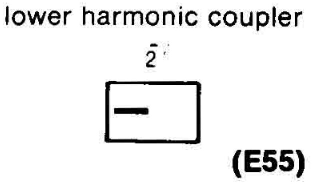
Click is used with any of the upper tab voices to provide a "pop" effect each time you press a key on your upper keyboard.

Long causes the percussive tones to decay more slowly.

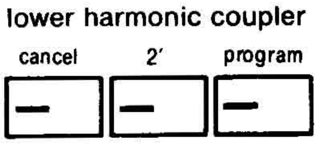
Full is a volume button to help balance the upper percussive tone with the other sounds.

⑧ Harmonic Coupler





(E55)



(E66)

The harmonic coupler might be called "phantom voices" because they add sounds that were not built into the voice tab groups. To illustrate, set up the organ to play with only the flute 8 voice on the upper keyboard.

If you play the C key indicated in the illustration, you will hear the C note shown. Then, press upper harmonic coupler "2-2/3". Play the key again and you will hear the C note plus the high G note shown.

To hear what the Harmonic Coupler can really do, press upper flutes 16, 8, and 4 and play the same C key. Then add harmonic 2-2/3 and play the key again — from three voices to six.

Harmonic couplers work with upper or lower tab voices and Upper Percussive Tone. It is effective on up to four notes played simultaneously on either keyboard.

When the orchestral conductor is mixed with other groups, the harmonic coupler does not work. (When mixed with organ presets, its harmonic coupler is given priority.)

In addition, you can create your own harmonic couplers for storage with the **program** button.

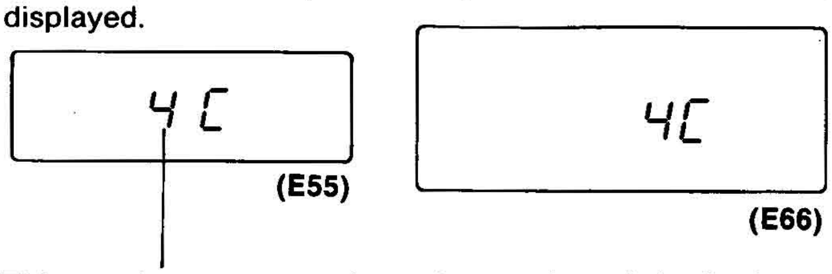
1. Press the **record** button.
2. Press the **program** button. (The **program** button will flash slowly.)
3. Press the key at the desired interval from the lowest C key on the lower keyboard. (If you want the harmonic coupler 1', press the C key at the right end. See the illustration below.)

   In this case, the harmonic coupler effect can be tested by using the upper keyboard. The upper 25 keys and lower 19 keys on the upper keyboard are used to test the upper and lower harmonic coupler respectively.

4. Pressing the **program** button again turns **record** off and completes the storage.

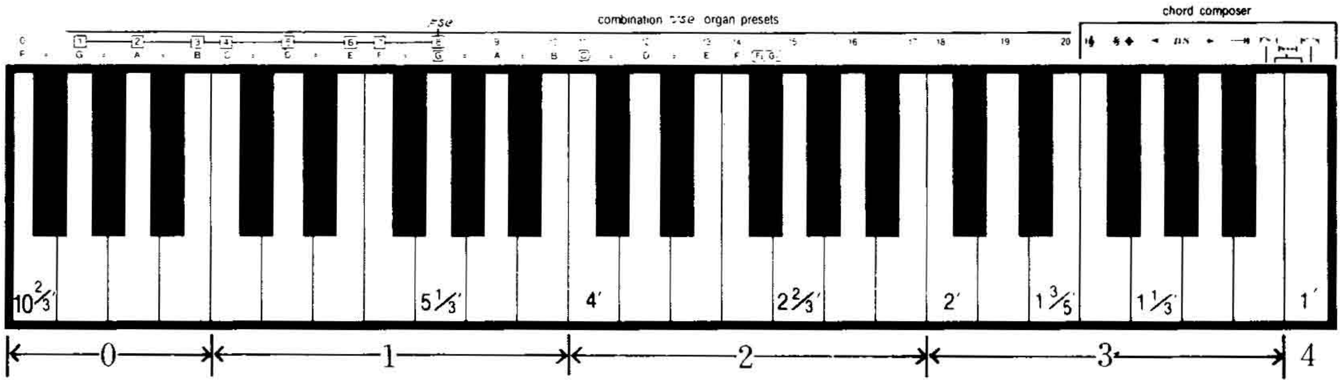
Musical Display

The name of the depressed key and its octave level are displayed.



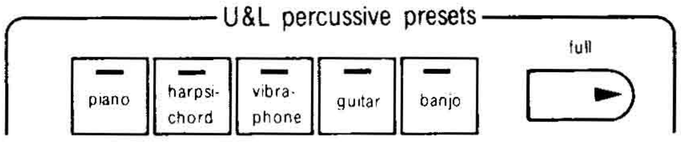
This number corresponds to the number of the keyboard octave of the following figure.

- Typical Harmonic Coupler Examples

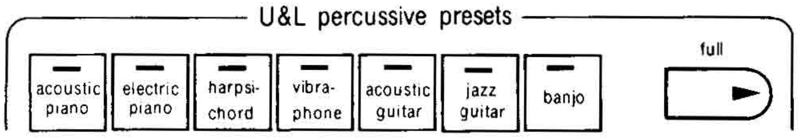

combination use organ presets
chord composer
10⅔'
5⅓'
4'
2⅔'
2'
1⅗'
1⅓'
1'
0
1
2
3
4

- To return to ordinary playing, press the **cancel** button.

⑨ Percussive Presets


U&L percussive presets
piano
harpsi-chord
vibra-phone
guitar
banjo
full

(E55)

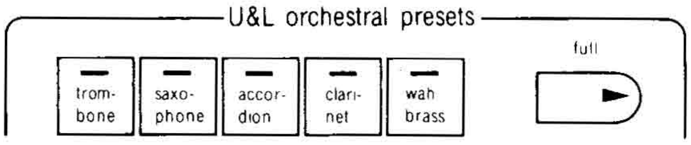

U&L percussive presets
acoustic piano
electric piano
harpsi-chord
vibra-phone
acoustic guitar
jazz guitar
banjo
full

(E66)

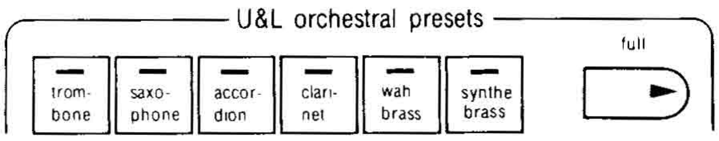
"Percussive" refers to instruments that are played by being struck or plucked.

(Acoustic) piano provides an authentic voice — try it on a wide variety of songs.
Electric piano is now most comonly used, along with the piano. This sound goes well with a wide range of music, especially with new jazz and pops.
Harpsichord. The quaint, dry sound of this instrument sounds good on many classical selections or on certain popular favorites.
Vibraphone is a rich, mellow sound.
(Acoustic) guitar is a soft and delicate voice that enhances many musical moods.
Jazz guitar works well as a solo sound or when combined with other instruments.
Banjo is a voice often used for country and western music.
Full is a volume button to help balance the preset voices with the other organ sounds.

⑩ Orchestral Presets


U&L orchestral presets
trom-bone
saxo-phone
accor-dion
clari-net
wah brass
full

(E55)

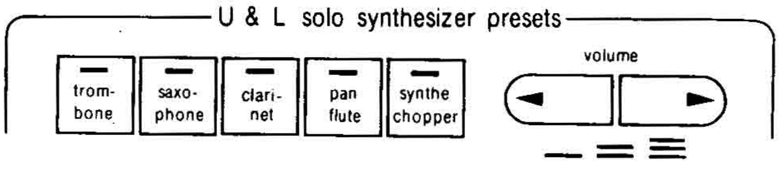

U&L orchestral presets
trom-bone
saxo-phone
accor-dion
clari-net
wah brass
synthe brass
full

(E66)

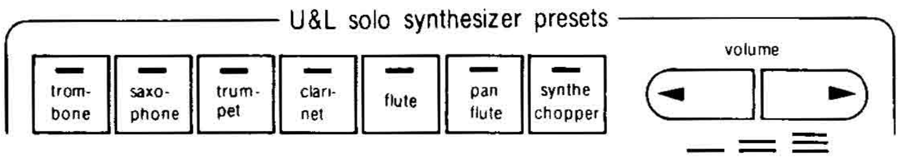
You can use these voices as solo instruments, or in combination with other sounds.

Trombone is a full-bodied sound, especially useful as a solo instrument.
Saxophone, played on the lower half of your upper keyboard, sounds like a tenor sax.
Accordion blends well with other voices, such as flutes.
Clarinet is a voice best suited for a soft, mellow solo.
Wah brass can range from the old "wha-wha trumpet" to the newer sounds of today.
Synthe brass is a brass voice with a built-in, slow phase-shift effect.
Full is a volume button to help balance the preset voices with the other organ sounds.

⑪ Solo Synthesizer Presets


U & L solo synthesizer presets
trom-bone
saxo-phone
clari-net
pan flute
synthe chopper
volume

(E55)


U&L solo synthesizer presets
trom-bone
saxo-phone
trum-pet
clari-net
flute
pan flute
synthe chopper
volume

(E66)

Technics has made synthesizer effects easy — they're all preset sounds! Each voice produced by the PCM system is realistic with all the typical characteristics of each instrument. For example:

Trombone has a smooth, round tone that blends very well with strings or flutes.

Saxophone has the tonal characteristics of a real tenor sax.

Trumpet dominates any voice combination because of its brilliant and sparkling tone.

Clarinet is a voice best suited for a soft, mellow solo.

Flute is a pure, free voice that complements any melody.

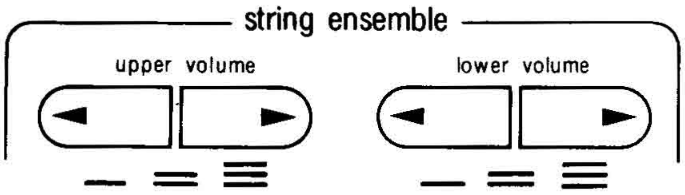
Pan flute sounds so real — the breathy attack, the soft, mellow tone — you'll hardly believe it's really your Technics organ.

Synthe chopper is a percussive voice with a "key pop" effect, making it an ideal jazz or rock organ sound.

Volume control adjusts the loudness of the synthesized voices in relation to other organ sounds.

All these sounds are monophonic, which means they will sound on only one key at a time no matter how many you press. This gives you the advantage of using these voices in combination with others, yet they will remain solo sounds.

⑫ String Ensemble

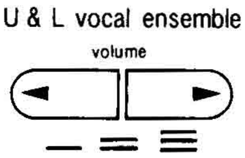

string ensemble
upper volume
lower volume

This feature allows you to create beautiful, shimmering string sounds, as either a solo voice or an entire string section. You can also combine the String Ensemble with any of the other voice groups represented in the Orchestral Conductor section.

Upper volume adjusts the loudness of the String Ensemble on the upper keyboard.

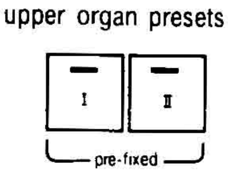
Lower volume adjusts the loudness on the lower keyboard.

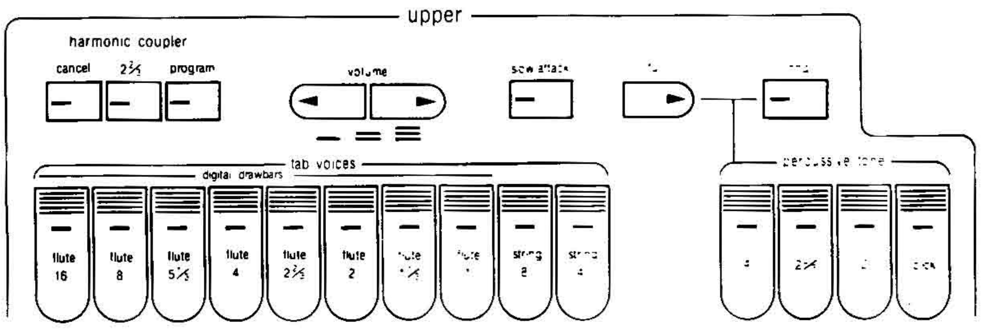
⑬ Vocal Ensemble (E66 only)

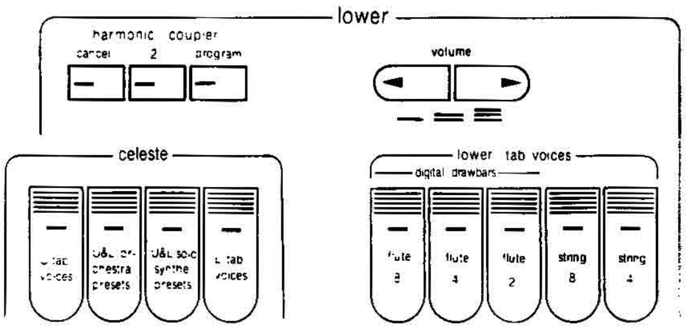

U & L vocal ensemble
volume

This feature enables you to create colorful and exciting choral effects on either your upper or lower keyboard. Your favorite effects can be selected by using the **vocal ensemble** button of the Orchestral Conductor. Their volume can also be adjusted with the U&L Vocal Ensemble controls.

⑭ Organ Presets (E66 only)


upper organ presets
I
II
pre-fixed


upper
harmonic coupler
cancel
2⅔
program
volume
slow attack
tab voices
digital drawbars
flute 16
flute 8
flute 5⅓
flute 4
flute 2⅔
flute 2
string 8
string 4
percussive tone
2⅔


lower
harmonic coupler
cancel
2
program
volume
celeste
U&L orchestra presets
U&L solo synthe presets
L tab voices
lower tab voices
digital drawbars
flute 8
flute 4
flute 2
string 8
string 4

Your favorite organ tones can be stored for use anytime.

- The following tones and effects are storable:

  Upper keyboard — tab voices, percussive tone, slow attack and harmonic coupler

  Lower keyboard — tab voices and harmonic coupler

- Combinations of two types (**organ presets I** and **II**) for the upper keyboard and one type (**organ preset**) for the lower keyboard can be stored.

1. Set your favorite tone.

- Press the tab voices button of the Orchestral conductor to check the selected tone.

2. With the **record** button held down, press the **organ presets I** or **II** button. (For the lower keyboard, press the lower **organ preset** button of the Orchestral Conductor.) This stores setting in the memory bank.

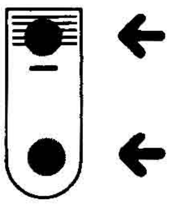
- To change to another combination, perform the above operation for new storage.

  But when you change to another combination, the Organ Presets contents previously stored in the Voice Setting Computer or Fullband Setting Computer will be altered.

How to use the digital drawbar

You can adjust the Flute levels individually.

1. Press the **record** button on.
2. Press the **organ presets I** or **II** button. (For the lower keyboard, press the lower **organ preset** button of the Orchestral Conductor.)
3. Set your favorite tone.
   - For strings 8' and 4', percussive tone and slow attack, press the relevant tabs or buttons on.
   - For flutes, adjust the footage levels while watching the musical display.



Pressing here decreases volume by one step.

Pressing here increases volume by one step.

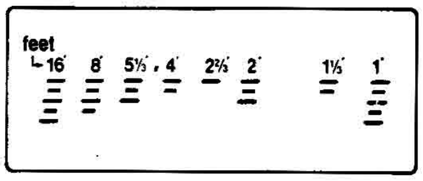
With 5 bars, volume is maximum. When the number of bars becomes zero, the voice is turned off.

- The tone can be tested by using the upper keyboard. (The tones on the lower keyboard can be checked with the lower keyboard.)

4. Press the **organ presets I** or **II** button. (Press the **organ preset** button of the Orchestral Conductor for the lower keyboard.) This turns **record** off, thereby completing storage operation.

Musical Display

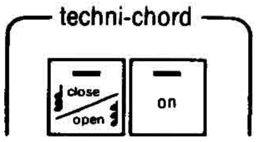
- Flute Footage Level Display Examples


feet
16'
8'
5⅓'
4'
2⅔'
2'
1⅓'
1'

Even if the footage is displayed, if there is no tablet for it, it cannot be stored.

- If the slow attack button cannot be turned off, refer to ㊱ below.

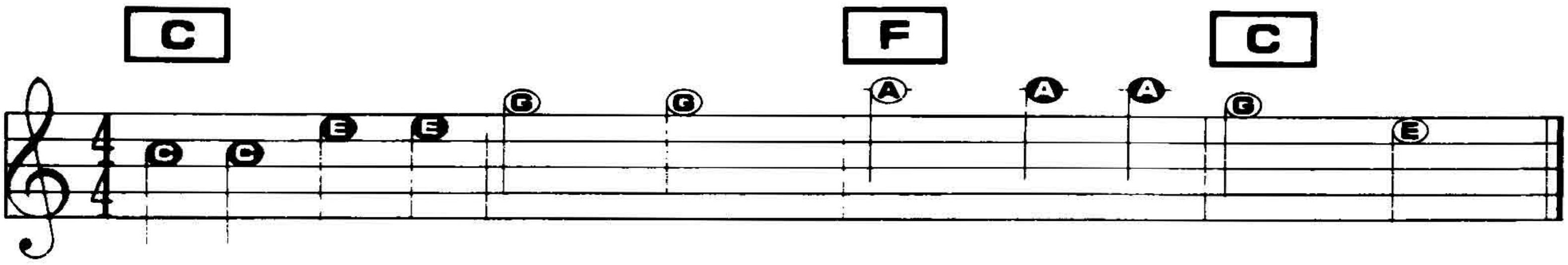
⑮ Techni-Chord



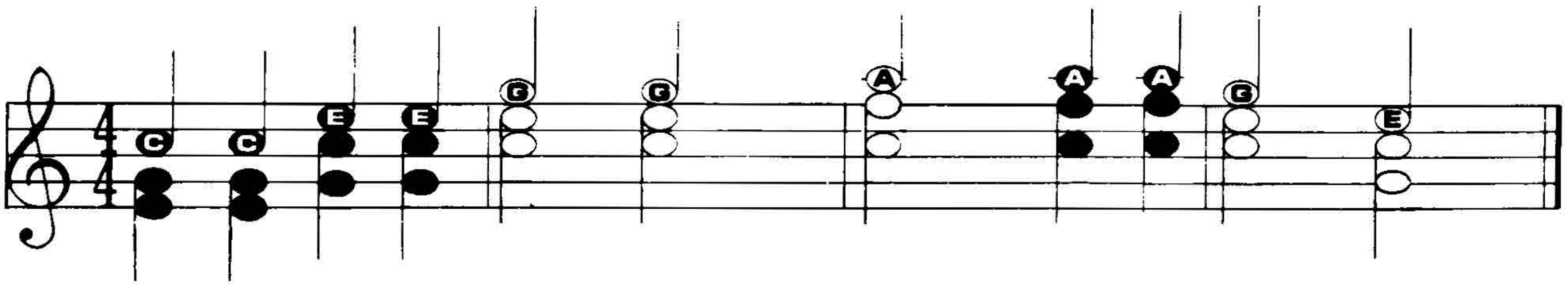
Techni-Chord makes your melodies sound like those of a professional organist by transferring the chord tones you play on the lower keyboard to each melody note you play on the upper keyboard.

Set up your organ to play the example below — use either one-finger mode, or form your own.

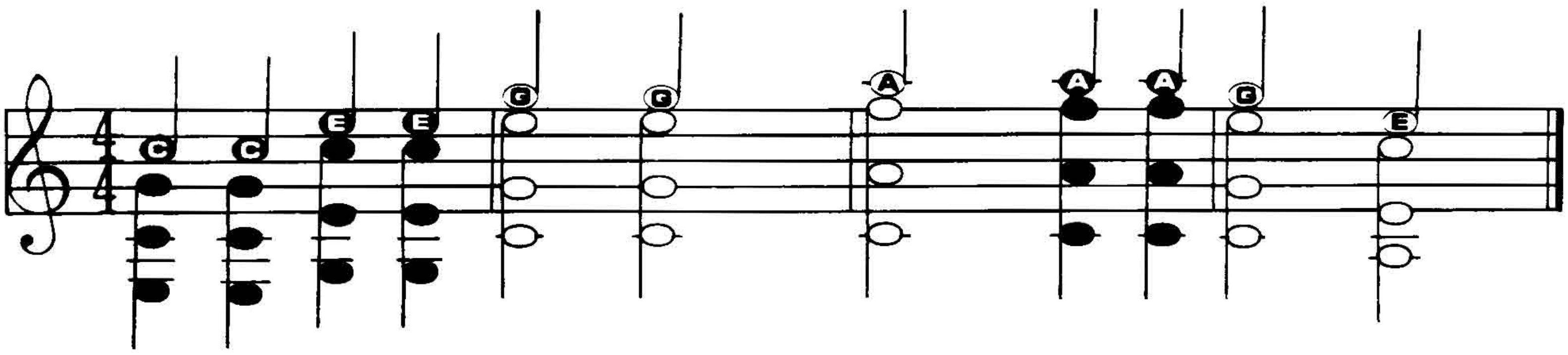
Holy, Holy, Holy



Now press the **on** button and play the example again. Here's how your one-finger melody looks when written out — three-note melody chords!



Now press the **close/open** button to play the harmony style in the open position usually found in the brass ensemble and choral.

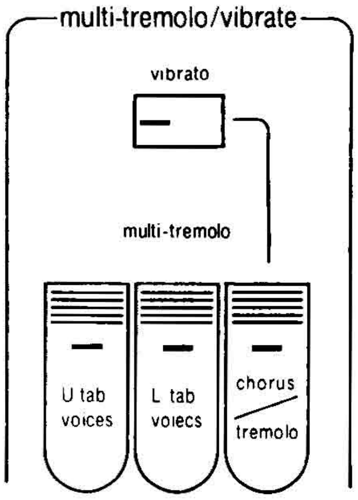


Techni-Chord functions for any sound other than the Solo Synthe.

- Techni-Chord does not operate with the lower 7 keys of the upper keyboard.

Effects

⑯ Multi-tremolo/Vibrato


multi-tremolo/vibrate
vibrato
multi-tremolo
U tab voices
L tab voiecs
chorus
tremolo

The basic effect of tremolo is a rapid change in volume (loudness).

Vibrato is a rapid change of pitch (high and low tones) that adds a warm, wavering quality to a musical tone.

Vibrato can be heard in a singer's voice and in the tone of most wind or string instruments.

U tab voices lets you bring any of the upper tab voices into the tremolo or vibrato effect.

L tab voices allows you to do the same with lower keyboard voices.

Chorus/tremolo — In the off position, you will hear the chorus effect — a very slow tremolo, especially suited to religious and classical music. Press the button to the on position and hear the faster effect, ideal for most other kinds of music.

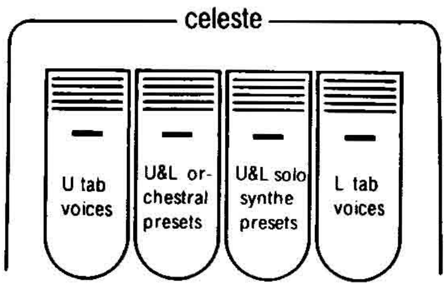
Vibrato — Vibrato is given priority to **multi-tremolo**. When the **vibrato** button is pressed during the chorus or tremolo effect, the vibrato turns on. To return to the chorus or tremolo effect, press the **vibrato** button again to turn it off.

⑰ Celeste

Celeste is the multi-directional effect which can make you think you are playing in a huge concert hall or a cathedral.

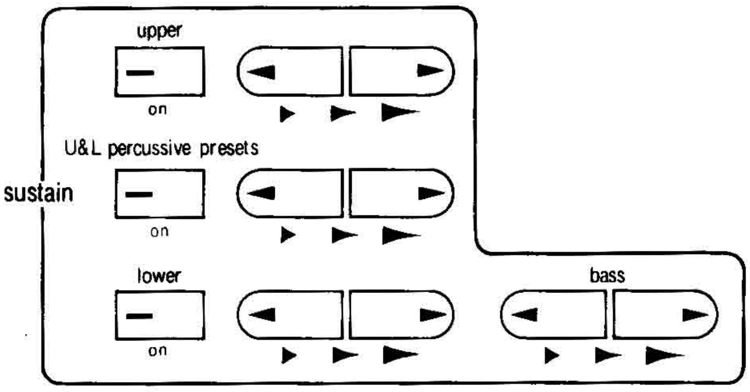
U tab voices lets you bring any of the upper tab voices into the celeste effect; **L tab voices** allows you to do the same with lower keyboard voices.

U&L orchestral presets applies the celeste effect to these solo instruments on both keyboards.


celeste
U tab voices
U&L orchestral presets
U&L solo synthe presets
L tab voices

U&L solo synthe presets — The celeste effect may be applied to the synthesized voices on both keyboards.

⑱ Sustain Controls



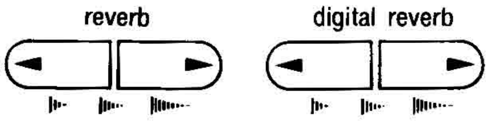
These Technics models have sustain incorporated with their upper and lower keyboards and pedals.

Regardless of where it is used, sustain allows the sound of the notes to fade gradually away (decay).

Pedal sustain is always at work, the length of which can be adjusted by using the sustain control. To combine sustain with the upper tab voices, lower tab voices or percussive presets, press the respective button. This feature does not work when upper tab voices or lower tab voices are combined with orchestral presets or organ presets.

On your upper keyboard, combine long sustain with Flute 4 for a music box effect. Or combine it with Flute 16, 8 and the String 8 tab for a Hawaiian guitar sound.

⑲ Reverb



Reverb, an abbreviation for reverberation, is more commonly known as "echo". If you've walked down a narrow, uncarpeted hallway, you may recall that your footsteps "echoed", or became louder than usual. This was due to the sound waves bouncing from the walls and ceiling instead of being absorbed into the carpeting, furniture and draperies. Because the furnishings in most rooms usually absorb all the echo, your Technics organ is equipped with reverb to electronically replace the echo which is lost. Reverb is effective with most general settings.

⑳ Slow Attack

slow attack

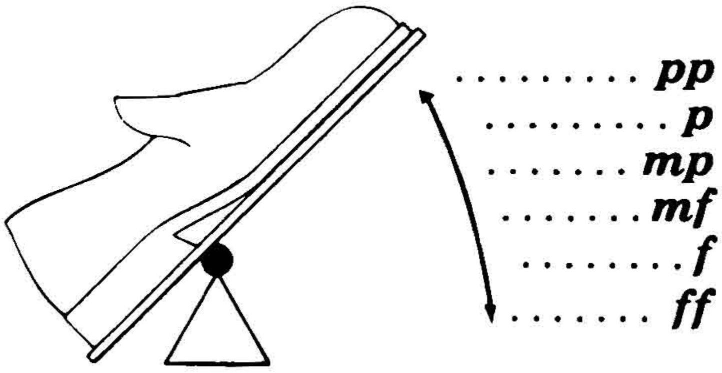
When this button is not used, the response of the upper tab voices is instant — press a key and you will hear a musical tone immediately. Press the slow attack button, however, and you'll notice a slight hesitation between the time you press the key and the time you hear the tone. This effect is especially useful for imitating instruments that have a natural slow attack such as the accordion, harmonica, or the pipe organ.

㉑ Expression Pedal

The expression pedal regulates the loudness of ALL the organ voices, regardless of how individual volume controls may be set.

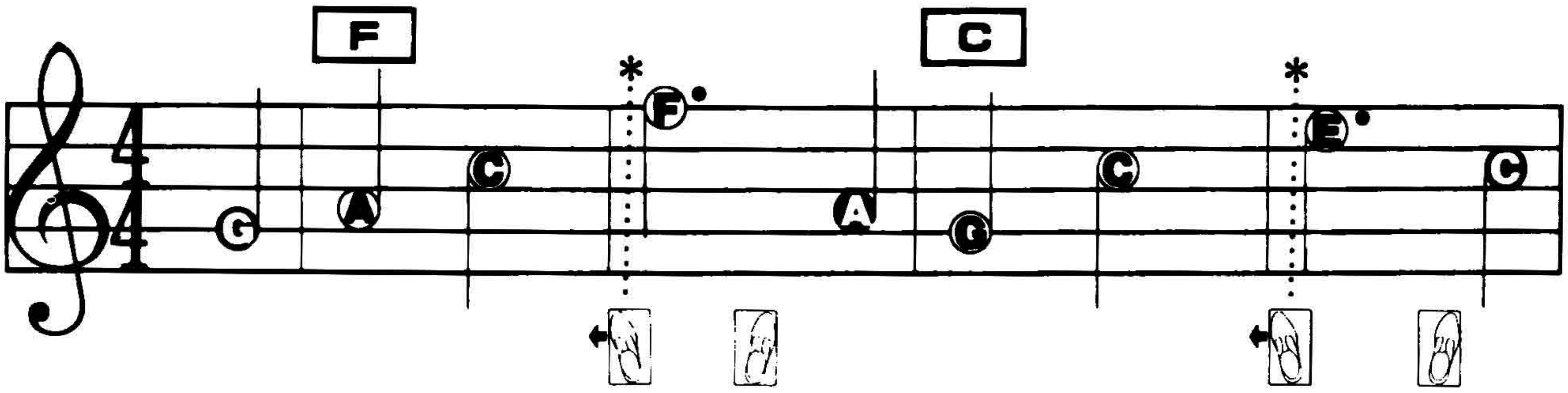
Pushing down with your toe makes the organ louder; pushing down with your heel makes the tone softer.

The "halfway down" position of the pedal represents the medium volume range — this is always a good starting point if dynamic marks don't appear in the music.



㉒ Glide Control

The glide control switch is located on the left side of the expression pedal. When pressed to the left with the side of your foot, it lowers the pitch, or tuning, of the organ about one half-step. The example below shows how you can achieve the Hawaiian guitar effect. Press the glide switch just before (*) you play the note you want to "bend".



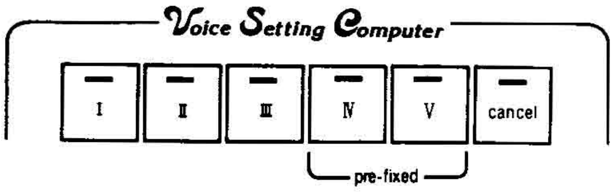
㉓ Foot Switch — Glide/Rhythm

glide
rhythm
foot
SW

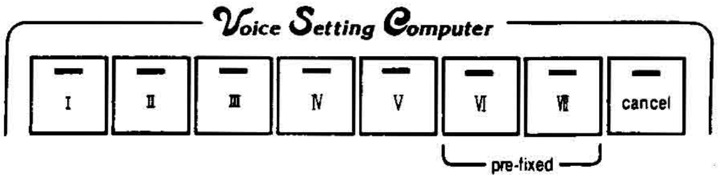
This button allows you to use the glide control switch for two purposes — to provide a means for you to conveniently turn the automatic rhythm on and off, and to help you add the "glide effect" to your music.

When the button is not on, the foot switch provides the glide effect. Press the button to on and the foot switch starts and stops the rhythm.

㉔ Voice Setting Computer



(E55)



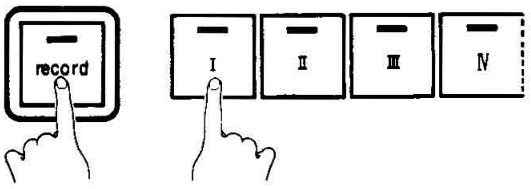
(E66)

All voices and effects can be programmed into the Voice Setting Computer. NOTE: No slide control setting can be recorded in the computer.

The button furthest to the right, marked **cancel**, lets you shut off the Voice Setting Computer and change to standard organ sounds.

Buttons **I** through **VII** are used to store the voices and effects for both keyboards and pedals.

1. **Set registration.**
2. **With the Record button held down, press the I button.** This stores your setting in the memory bank. That's all it takes!



To change your custom registrations, just set up the tabs you want and then press **record** and the desired button. The previous setting is automatically replaced by the new one.

You can change the selected voice and effect from the memory by pressing any other button. The memory contents in the organ, however, remain unchanged.

When storing the voices and effects programmed by this VSC in the Fullband Setting Computer to be described later, different contents for 8 tunes can be stored with each of the **I**, **II** and **III** buttons. In the **IV**, **V** (**VI** and **VII**) buttons, however, storage is only possible for one type of contents.
In other words, when you change to another registration, the contents previously stored in the FSC will be altered.

How to Use the Factory-Preset VSC

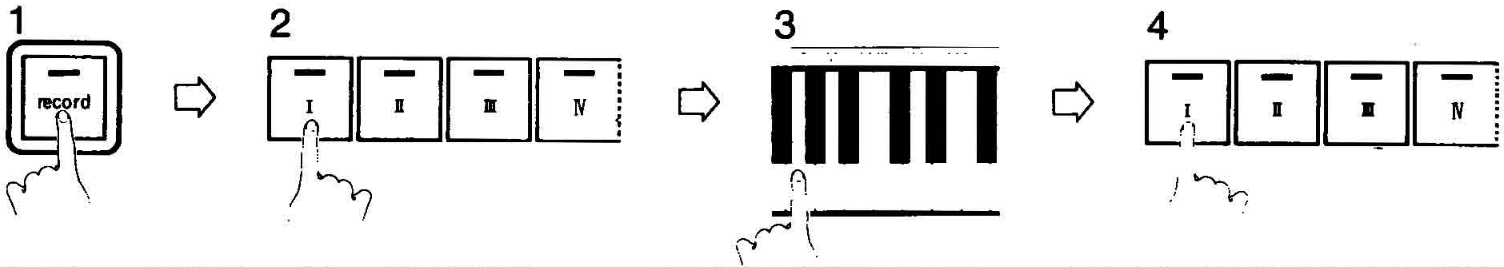
In addition, the factory-preset 20 voices combinations allows you to choose your favorites for storage in I through VII buttons.

1. **Press the Record button.**
2. **Press the I button** to store the desired voices.
3. **Select your favorite voice** from the keys marked from 1 to 20 on the lower keyboard. (Playing the upper and pedal keyboards lets you check the voices and effects.
   The voices and effects of the lower keyboard can be checked on the lower 19 keys of the upper keyboard. If you wish to change part of the voice, you can amend it by pressing the tablets or buttons.)
4. **Pressing the I button again** turns the **record** button off, and the selected voice is stored in the **I** button.

- In step 4, when the **II** button is pressed instead of the **I** button, the selected voice is stored in the **I** button and the storage operation can be immediately continued for the **II** button.
  After the desired voice is selected, pressing the **II** button again completes storeage and turns the **record** button off. If further storage is desired, however, press the **III** button instead of the **II** button and continue as with the **I** and **II** buttons.

* The following voices are preset in the keys from 1 to 20.

1. theater organ
2. church organ
3. pop organ (I)
4. pop organ (II)
5. rock organ
6. jazz organ
7. classical strings
8. classical ensemble
9. pop ensemble (I)
10. pop ensemble (II)
11. soft brass
12. big band brass
13. marching brass
14. synthe brass
15. fusion guitar
16. new wave
17. funk rock
18. jazz guitar combo
19. mix combo
20. ballade sound



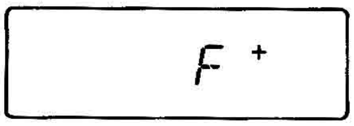
㉕ Transpose

Suppose you learn to play a song — in the key of C, for example — and decide you want to sing it, only to find it's either too high or too low for your voice. Your choice is to either learn the song all over again, in a different key, or to use the Transpose feature. Here's how you can quickly and easily put the song in a comfortable vocal range:

1. **Press Record.**
2. **Press Transpose.**
3. **Press one of the keys** in the section of the lower keyboard marked: G ~ C ~ F♯G♭; this automatically puts the song in a different key. You might have to try several keys before you find one that's comfortable. Do this by playing in the upper keyboard.

Musical Display

The transposed key is displayed



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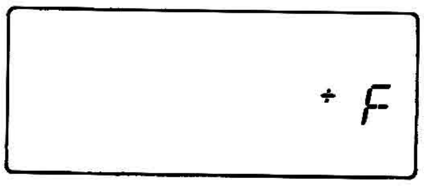
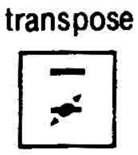
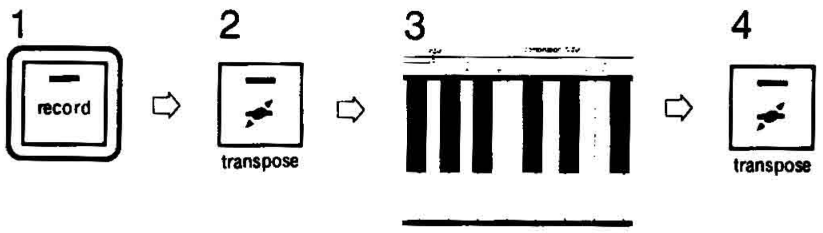


(E66)

- +, – indicate whether the transposed key is higher or lower than C.



4. **Press Transpose again** to "lock in" the new key signature.



The light on the **transpose** button stays on continuously, telling you a transposition is in effect.

To change back to the original key, just press **transpose** again (and the light goes out). You can recall the transposition by just pressing **transpose** again.

Another good use for the Transpose feature is to allow you to play with certain other instruments — trumpet, saxophones, etc. — that are "built in different keys". The Transpose feature can allow you both to read the same music and what you play will sound good together.

- The bass note is lowered one octave when the key is transposed higher than major 3rd.

㉖ Tuning

This function facilitates the adjustment of pitches when used for an ensemble with other instruments.

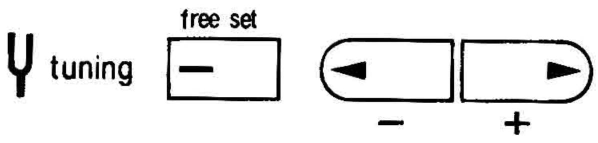
With the **free set** button off, the pitch is set at the standard 440 Hz.

Tuning

1. **Press the free set button on.**
2. **Press the + control button** intermittently or keep it held down to increase the pitch, and the **— control button** to decrease it. Adjust the pitch to any other instrument in use. When the pitch is higher than the standard 440 Hz, the LED on the + button illuminates. If lower, the LED on the — button illuminates.

When playing at the standard 440 Hz, turn the **free set** button off.
The pitch adjusted in step **2** is stored, making it possible to play at this pitch when the free set button is turned on again.

The pitch can be adjusted within the range from 438 Hz to 446 Hz. The LED will flash when the pitch reaches the upper or lower limit of the adjustment range.

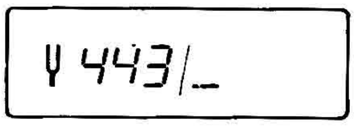


Musical Display

- The pitch is displayed when the **free set** button is turned on. The pitch display turns automatically to the previous display about 5 seconds after finishing tuning.

Every time the + or the — button is pressed, the pitch changes by about 1/3 Hz.
The bars on the right indicate the decimal numbers as follows: - indicates 0 Hz, ⁼ indicates 1/3 Hz, and ≡ indicates 2/3 Hz.

- 443.0 Hz



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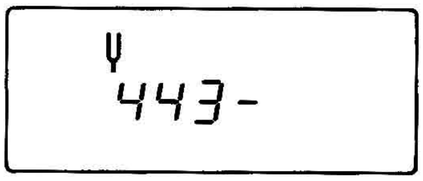
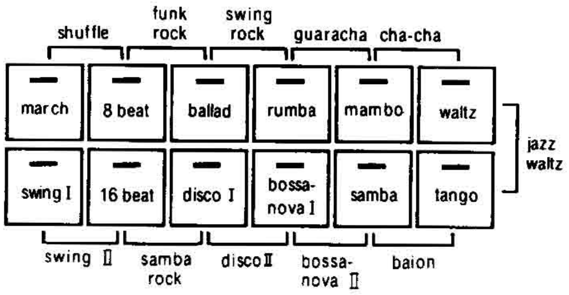
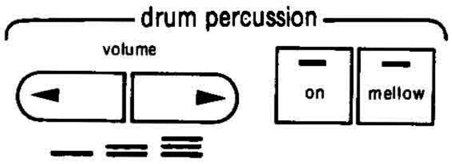
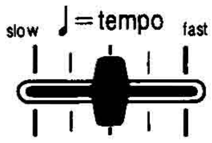


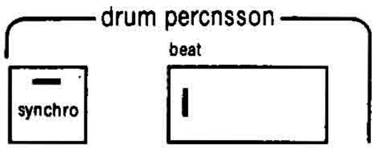
(E66)

㉗ Drum Percussion (Automatic Rhythm)


shuffle
funk rock
swing rock
guaracha
cha-cha
march
8 beat
ballad
rumba
mambo
waltz
jazz waltz
swing I
16 beat
disco I
bossa-nova I
samba
tango
swing II
samba rock
disco II
bossa-nova II
baion


drum percussion
volume
on
mellow


slow
♩= tempo
fast


drum percnsson
beat
synchro

The rhythm unit, which employs a pulse code modulation (PCM) system for a more realistic sound, consists of rhythm selector buttons, start/stop devices, a downbeat light, and volume and speed controls.

The rhythm buttons themselves are self-cancelling — if one is pressed and you choose a new rhythm, the light on the first button goes out when you press the button for the new pattern. Pressing the two adjacent buttons simultaneously selects the rhythm indicated between them.

The **start/stop** button instantly starts and stops the drum rhythm. The rhythm always starts on the first beat of a measure. The LED light on this button indicates the downbeat by flashing on the first beat of each measure. This helps you relate the drum rhythms to the music and helps you keep track of "where you are" while playing.

Synchro starts the drum rhythm you've chosen only when a pedal or a key on the lower keyboard is pressed.

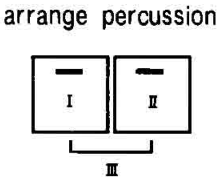
Volume allows you to adjust the loudness of the drums to be in balance with the keyboard voices.

Press **drum percussion on** button to turn on when you use Drum Percussion.

The **mellow** button softens the drum sounds.

Tempo adjusts how fast or slow the rhythm is played.

㉘ Arrange Percussion


arrange percussion
I
II
III

Arrange percussion is designed to change the patterns and to add various percussion instrument sounds to enrich each of the 23 rhythms.

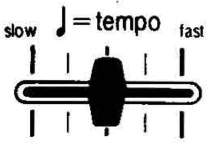
I is the simplest rhythm pattern.

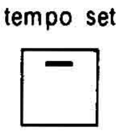
With **II** on, an enriched bass, for example, with a conga is added for pattern variations.

With **III** (**I** and **II** pressed simultaneously), an enriched treble, for example, with a tambourine, is added for greater pattern variations.

- Try this feature for all individual automatic rhythm patterns.
- Automatic rhythms are designed so that their patterns change according to performance conditions (such as the number of keys being pressed). This "play response" function creates a greater change of patterns when Arrange Percussion **II** or **III** is turned on.

㉙ Tempo Set


slow
♩= tempo
fast

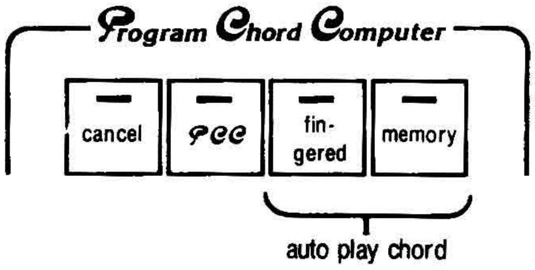


After storing your favorite tempo, simply press the **tempo set** button to set.

How to Store

1. Use the tempo control to adjust the tempo.
2. With the **record** button depressed, press the **tempo set** button. This completes the tempo storage.

㉚ Auto Play Chord



Auto Play Chord is an effective musical aid AND a source of enjoyment regardless of your previous musical experience. Combined with other exciting Technics features — Automatic Rhythm, Techni-Chord — Auto Play Chord can help you create orchestral and full organ sounds using only one finger on each hand. Further, it can actually help you learn to play the organ in the traditional manner. Let's see how...

The **fingered** button, if pressed, automatically selects the One Finger mode when you play only one key on the lower keyboard or the Fingered mode when playing 3 or more keys.

One finger mode allows you to play a full chord and a bass tone by pressing any single key on your lower keyboard; these chords are called *major*, indicated by a chord symbol letter (C, E♭, etc.). To play *seventh* chords (G7, B♭7, etc.), press any long, light-coloured bass pedal as you play the appropriate key. To play *minor* chords (Am, F♯m, etc.), press any short, black bass pedal as you play the appropriate key. Occasionally you'll play *minor seventh* chords (Dm7, Gm7, etc.). As you play the lower manual key with the appropriate letter-name, press any long and short bass pedal, at the same time, with your left foot.

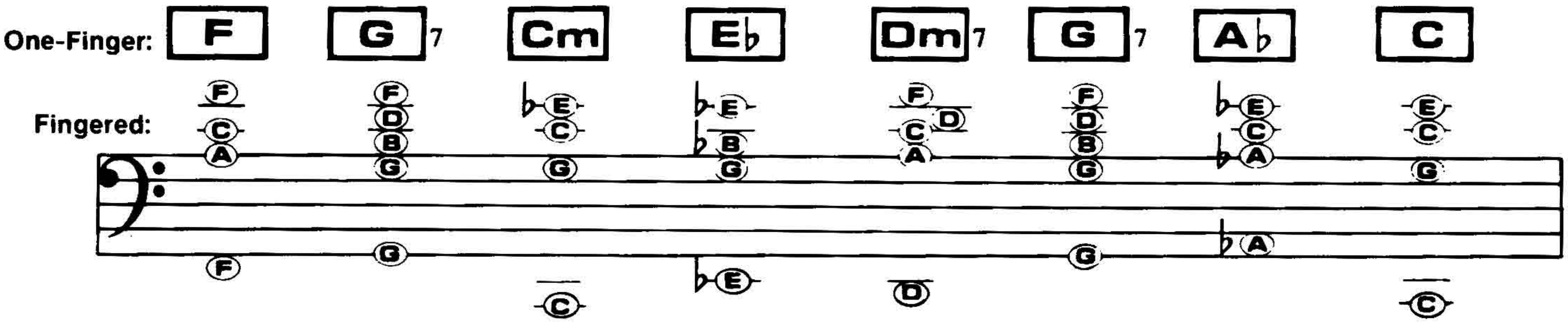
Fingered mode allows you to form your own chords on the lower keyboard; the correct bass tone is automatically provided. If you press any bass pedal at this time, the sound of the relevant key is produced, allowing bass playing regardless of the chords.

Memory provides the sound of the chord and bass tone even if you release the lower manual key(s). The chord and bass continue to sound until you play another chord.

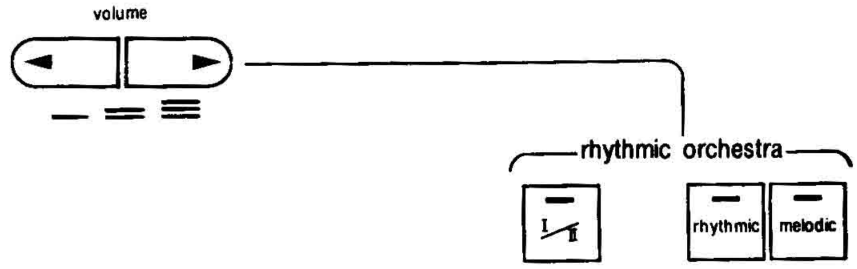
In addition to the features listed above, your Technics organ has a walking bass feature available at all times. This allows you to automatically re-create professional bass parts when you use either pedal voice along with any of the automatic rhythms.

Cancel shuts off the Auto Play Chord feature, permitting normal playing.

Set up lower keyboard and pedal voices and play the chord example below. If you use the One Finger mode, play the chord key indicated by the letter-name in each chord symbol. If you play in the Fingered mode, form the chords as shown with your left hand — use Memory to allow yourself time to find the correct notes.



㉛ Rhythmic Orchestra



These controls work exclusively in conjunction with the automatic rhythms. No matter which drum pattern you use, the rhythmic voice(s) provides chords that are perfectly synchronized with the automatic rhythm. Try all the drum patterns on your model and listen to the Rhythmic Orchestra voice with each.

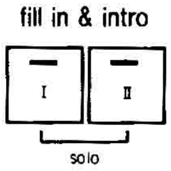
Rhythmic Orchestra can be used with or without Auto Play Chord.

If you combine Rhythmic Orchestra with the lower keyboard voices, you will hear a combination of sustained (continuous) and rhythmic chord accompaniment.

- Pressing the **rhythmic** button allows chordal accompaniment.
- Pressing the **melodic** button allows melodic accompaniment.
- Pressing the **I/II** button further changes the accompaniment pattern.

NOTE: Pressing the lower harmonic coupler button (2', program) enhances the sound from the rhythmic button.

㉜ Fill In & Intro



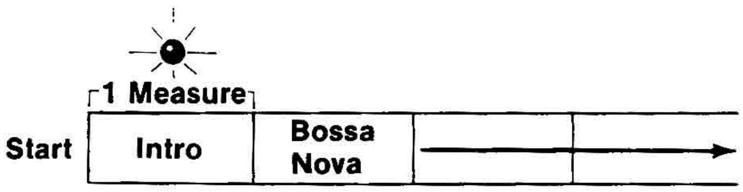
This feature lets you use a one measure drum solo (or "fill") as an introduction to a song, or to connect different sections of a song. Using the bossa nova rhythm, let's see how this works.

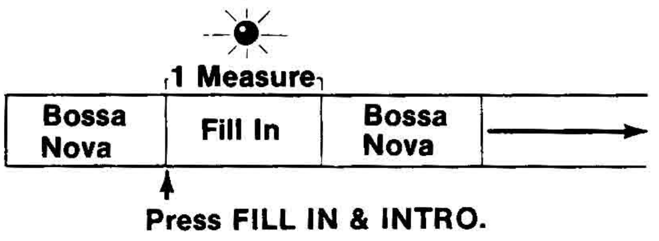
As an Intro (introduction):

1. Press **bossa nova**.
2. Press **fill in & intro** — indicator lights up.
3. Start the rhythm (press Rhythm **start/stop**). You'll hear the drums start with the intro and continue on to the bossa nova. After the intro, the indicator light goes out.

As a fill-in:

1. Press **bossa nova**.
2. Start the rhythm.
3. Whenever you want the "drummer" to "fill-in", press **fill in & intro — the fill-in is immediately played for one measure, after which the bossa nova rhythm resumes.**





Two patterns, I and II, are available for Fill In & Intro. Try a variety of rhythms with these patterns.

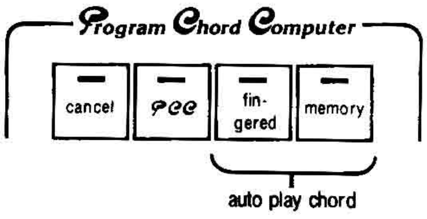
Solo

Pressing the **fill in & intro I** and **II** buttons simultaneously produces solo effects.

- The **solo** only slightly affects the sound of the automatic rhythm performance when there is constant movement on the keyboard, but a brilliant drum solo is produced when the notes are held or when the keyboard is not being played. Pressing the **fill in & intro I** or **II** button returns the rhythm to normal after one measure of fill in is played.
- If the rhythm starts after the **I** and **II** buttons are pressed simultaneously, a drum solo is brought in for 8 measures before the normal rhythm begins.

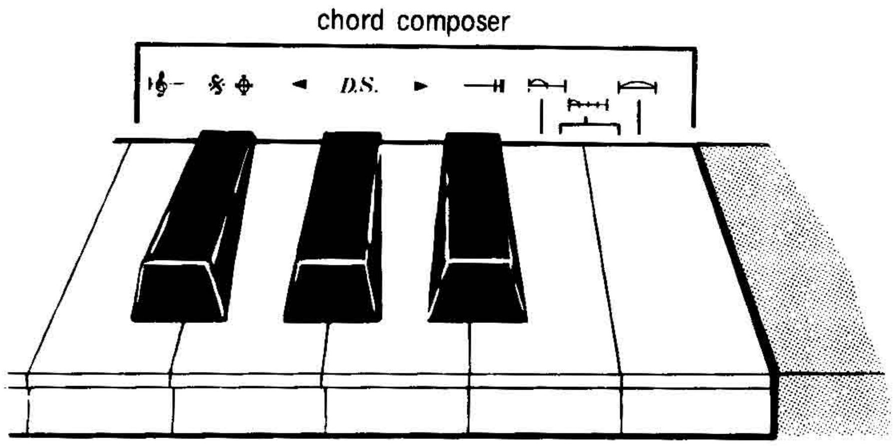
㉝ Program Chord Computer

The Program Chord Computer, complete with a memory bank, is an amazing device that is exclusive to most Technics organ models. That's right — a computer built into the Technics organ! This makes it possible for you to program the chord accompaniment of an entire song and store it right inside the organ. The main advantage of this is that, while you're learning to play a song, the computer can play the accompaniment, complete with rhythm, while you concentrate on practicing the melody.
This feature is also used in conjunction with the Fullband Setting Computer, which is discussed on later pages.



PCC button prepares the computer for the storage of the chords of your choice (after Record is pressed).

There are two groups of controls that operate the Program Chord Computer — the buttons illustrated below, and the eight keys at the right-hand end of your lower keyboard.



NOTE: A total of a 74 chord entries may be made before the built-in Computer memory is full. A quarter measure (⌒┼┼┤) is counted as 2 chords. When the Computer memory is full, short beeps will sound.

The eight keys are used for the actual process of storing chords in the computer. Here is what they do:

⊢⌒⊣ stores a chord for an entire measure (one chord per measure).

⊢⌒⊣—⊣ stores a chord for a half measure (two chords per measure).

⌒⊣⊣⊣ (pressing two keys at a time) stores a chord for a quarter measure (four chords per measure).

Amend keys (► ◄) are used to correct individual chords in a sequence, or to change chords already in the memory bank.

‖𝄞—can be pressed should you wish to start programming over from the beginning.

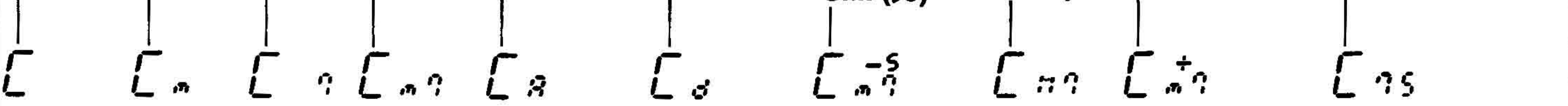
—‖ (End) is pressed when the entire chord sequence is stored.

The use of the 𝄋 𝄌 and *D.S.* key allows you to store chords according to the music, making storage operation easy. This is explained later in detail.

Musical Display

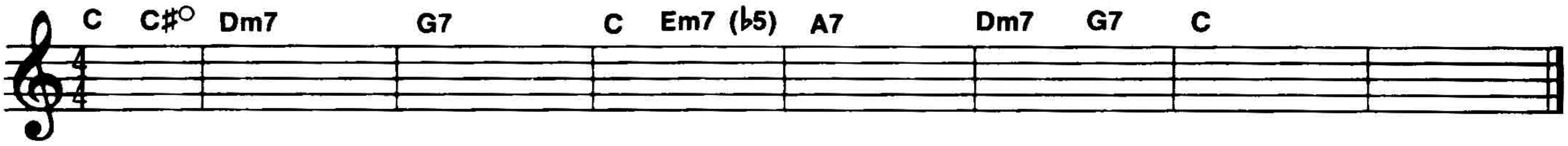
It's possible to store these types of chords:

Major	Minor	Seventh	Minor Seventh	Augmented	Diminished	Minor Seventh Flat Fifth	Major Seventh	Minor Major Seventh	Seventh Suspended Fourth
C	Cm	C7	Cm7	Caug	C° or C dim.	Cø or Cm7 (♭5)	CM7 or C maj. 7	CmM7	C7sus4



Some of these chord types are not available as one-finger mode; no matter, however, since your computer easily mixes One-Finger and Fingered modes.

Use the following example to learn operations of the Program Chord Computer; the variety of chords presented will help you do this.



Storing Chords in the Computer

1. Press Record and then **PCC**. Computer memory is now ready to receive the chords in the example.

Press and hold the C chord on your lower keyboard, either as a one-finger or fingered mode. DON'T PRESS THE FINGERED BUTTON, however, since doing so cancels the Record feature. While holding the C chord key(s), press the key marked ⊢⌒⊣—⊣ . The chord sounds while you're holding it; as you press the ⊢⌒⊣—⊣ key, you'll hear a "beep" — this tells you the chord is now in the memory. ALWAYS REMEMBER: When you hear the chord you want, THEN press ⊢⌒⊣—⊣ or ⊢⌒⊣ .

Since the C♯ diminished chord is not available as a one-finger mode, you'll have to form it yourself (C♯-E-G-B♭). Hold it and press the ⊢⌒⊣—⊣ key again. The "beep" sounds and the first measure is complete.

The second measure contains only the Dm7 chord. If you don't form it yourself, you can press the one-finger D chord and add a short bass pedal (for minor) and a long pedal (for seventh). While holding this chord, press the ⊢⌒⊣ key; the second measure is now complete.

Continue with the remaining chords in the example, entering half and whole measures as required. Incidentally, the notes of the Em7 (♭5) chord are E-G-B♭-D. The last chord, C, is played for two measures. As you hold down the key(s), press the ⊢⌒⊣ key twice — once for each measure.

2. Press the —‖ (End) key. This closes the memory to further storage, and turns off the **record** switch. The LED light on the **PCC** button stays on, however.

Other facts you should know about storing chords...

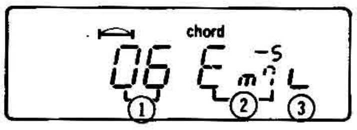
- To store "no chord" (N.C.) press the ⊢⇾⊣ or ⊢⌒⊣ key, as necessary, without playing a chord.

When the programmed chord sequence is automatically played back, it stops after one play. For repeat automatic play, follow the procedures below in step 2 above.

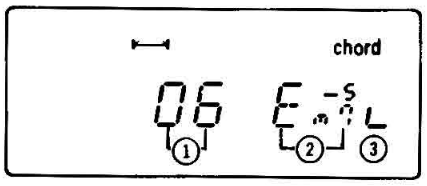
- To repeat the programmed chord sequence until the rhythm is stopped:
  Instead of pressing the —‖ key, simultaneously press the *D.S.* key and —‖ key.
- To specify the number of repetitions (up to 8 times):
  While holding the *D.S.* key down, press one of the keys ☐1 to ☐8 (on the lower keyboard) corresponding to the number of repetitions (e.g. the ☐3 key to repeat 3 times). Next press the —‖ key.

Musical Display

The sequence number and chord name are displayed.

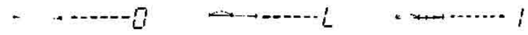


(E55)



(E66)

① Sequence number
② Chord name
③ Chord length



Keys *D.S.*, 𝄋 𝄌 and —‖ are displayed as ď , S , and Ƨ respectively. Pressing the *D.S.* key and —‖ key simultaneously displays ŕ

Playing the Programmed Chords

After making sure the **PCC** LED light is on, **start the automatic rhythm of your choice**. The stored chords are automatically repeated in sequence for the correct number of measures.

When you are playing a programmed chord sequence and you wish to replay a certain part of the program — maybe you missed a melody note — press the **start/stop** button. This stops the automatic rhythm and the chords; at the same time, the program returns to the beginning of the chord sequence, allowing you to restart and play again.

Modifying or Correcting Programmed Chords

Suppose you wanted to change the A7 chord in the example to an E♭7 — here are a couple of ways you could do it:

Using the Automatic Rhythm

1. **Press Record and PCC buttons.**
2. **Press Start/Stop to begin chord sequence with rhythm.**
3. **Stop the rhythm** when the sequence reaches the A7 chord.
4. **Play and hold the new chord** (E♭7) and **press the ⊢⌒⊣ key.** The new chord is now in the position of the original chord.
5. **Press PCC** again.

Using the Forward or Back Keys

Step 1 as above.

2. Press the Forward Key once for each chord from the start of the program. In this case, the A7 is the seventh chord in the sequence; watch the example and press ► seven times.

3. Stop when you hear the chord you want to change.

Steps 4 and 5 as above.

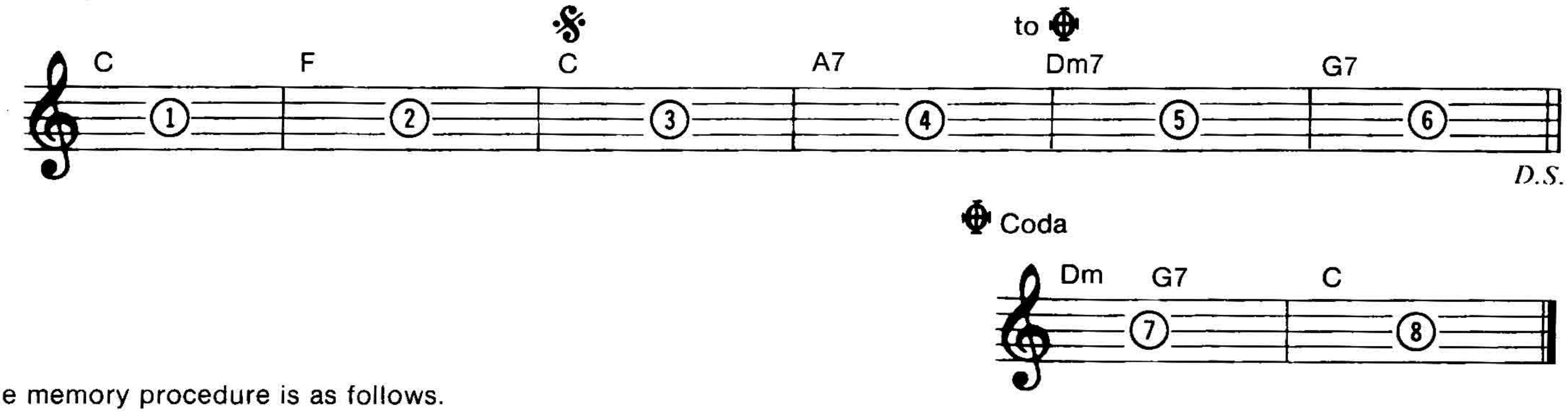
The ◄ key is used the same way when you want to move one chord at a time from the end of the program to the beginning.

Other facts you should know about changing chords...

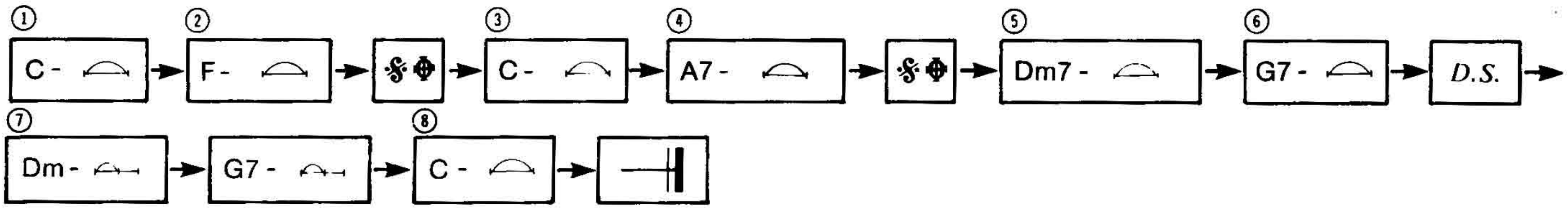
- The ► and ◄ keys operate only when the rhythm is stopped and the **record** and **PCC** buttons are pressed.
- Each press of the ► key advances one unit and each press of the ◄ key moves sequence back one unit, whether the unit is a whole measure, a half measure, or a quarter measure.
- Should you enter the wrong chord, press the ◄ key once and enter the correct chord.

Using the 𝄋 𝄌, *D.S.* keys

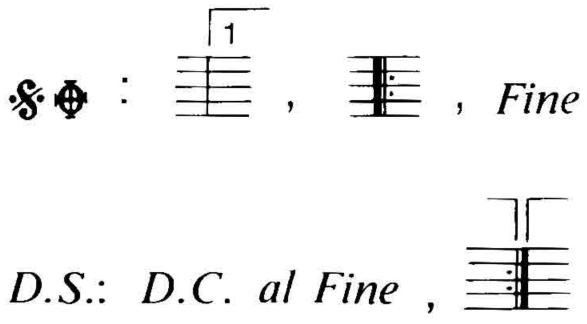
After pressing the symbol keys according to the music sheet, the chord of the measure is stored. Let's try to store the following music.



The memory procedure is as follows.

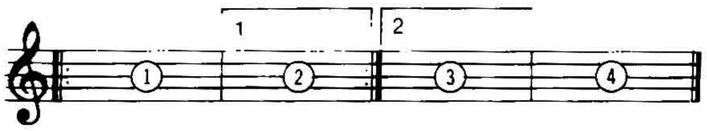


Music written with repeat marks other than 𝄋𝄌, *D.S.* can be stored with the following correspondence.

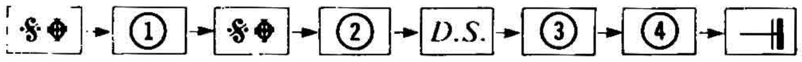


(For 𝄇 , press the 𝄋𝄌 , *D.S.* keys in succession.)

Example



The memory procedure is as follows:



The following kinds of music cannot be stored by using *D.S.* keys.

- When the position of ⌐ and to 𝄌 are the same.
- When the ranges of 2 repeats overlap.
- When the position of 𝄇, and *D.C.* or *D.S.* are the same.

Voice, Fill in & Intro Storage

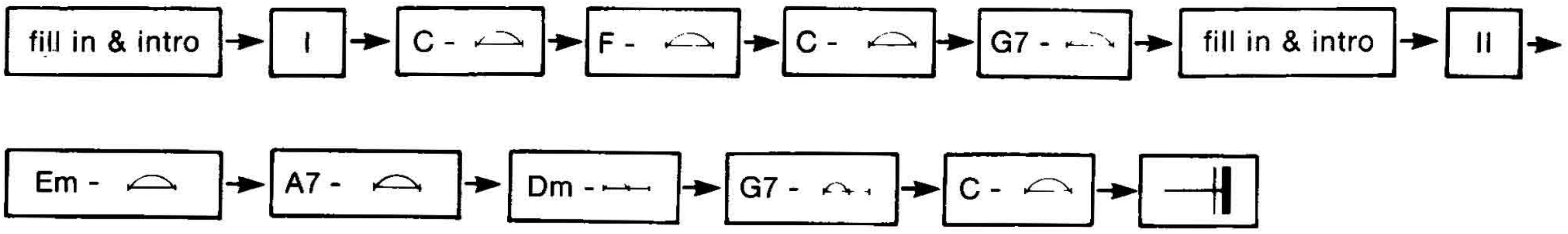
This Program Chord Computer stores not only chords but voices from the Voice Setting Computer, as well as Fill in & Intro.

- For Voice storage:
  Before storing a chord, press the **voice setting computer** button. This stores the selected voice at the beginning of the next measure. The voice will continue until the next voice is selected.
- For Fill in & Intro storage:
  Pressing the **fill in & intro** button at the beginning of a song stores intro. Pressing the button after storage of a chord stores the fill-in for a measure at the beginning of the chord.
- When the chord sequence is over, you can continue playing with the last voice selected. But when you stop playing, the first voice will return after six seconds.
- The voice will change a half beat ahead of the rhythm so that you can remain in tempo with the rhythm.

- Lets store the following:

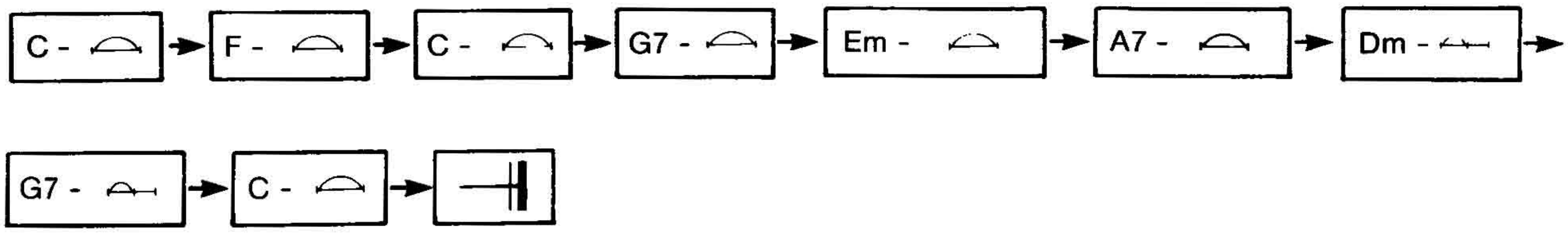
		C	F	C	G7	Em	A7	Dm G7	C
fill in & intro	Intro				fill in				
VSC		I				II			

After first pressing the **record** button then the **PCC** button, perform the storage operation as follows:



- Up to 8 selections of the voice, Fill In & Intro can be stored. (Storing voice and Fill In & Intro in sequence is counted as one selection.)
- It is also possible to store voices, Fill In & Intro after storing only the chords.
  Let's store the previous example using the following procedure.
- When the song is repeated, the last voice of the song continues through the first voice of the second sequence. In order to specify the first voice of the second sequence, store the desired voice after the last chord is stored.

1. First, store only the chords.

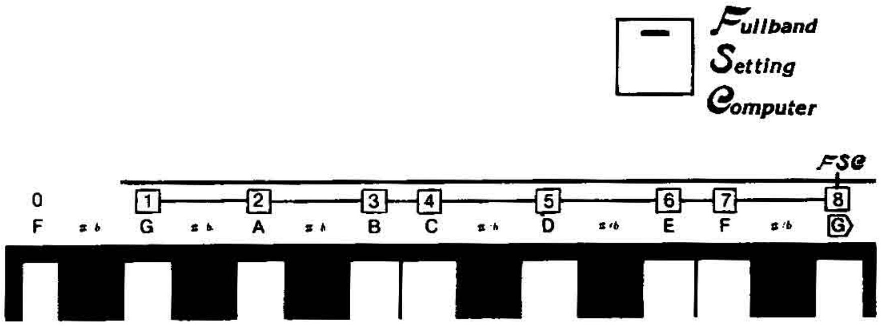


2. Press the **record** button and then the **PCC** button.
3. Press the **fill in & intro** button.
4. Press the **I** button of the Voice Setting Computer.
5. Press the Forward key (➤) four times to advance chord to the G7 position.
6. Press the **fill in & intro** button.
7. Press the **II** button of the Voice Setting Computer.
8. Press the **PCC** button.

㉞ Fullband Setting Computer

This feature is used:

- To program the complete accompaniment and registrations of your favorite songs into memory.
- To play back these accompaniment parts you have programmed into the memory so you can play the melody.



Programming Your Own Songs

You can enter eight of your favorite songs into the memory by way of the white keys numbered $\boxed{1}$ to $\boxed{8}$.

1. **Press Record.** The LED's for the Voice Setting Computer, Transpose, Program Chord Computer, and Fullband Setting Computer, and etc., flash rapidly.

2. **Press PCC.** Enter the chords of the song as they appear on the music. You can make up to 74 chord entries per song. Don't forget to press —‖ (End) when you are finished. The LED for the Chord Computer will remain lighted.

3. If necessary, store the **record** functions such as of Transpose.

4. **Press the voice, effect and rhythm controls** you wish to use.

Once you've decided which rhythm to use, stop the rhythm. If you wish to add an introduction, this is the time to press **fill in & intro**.

5. **Press Record and then Fullband Setting Computer.**

6. Within about five seconds, **press white key no.** $\boxed{1}$ for storage of your song. This completes the program/storage process; the **record** and **FSC** lights go out.

You can repeat this procedure for seven more songs of your choosing (using white keys $\boxed{2}$ to $\boxed{8}$). You can also, at any time, replace any song in the memory with another selection.

Locking is possible so that the stored contents are not erased by mistake.
(When locked, the LED of the **FSC** button does not flash.)
To lock...
Simultaneously press the **FSC** button and the **0** key on the lower keyboard (extreme left key).
To unlock for new programmings...
First press the **record** button.
Next simultaneously press the **FSC** button and the **0** key. The **FSC** button will flash and programming is possible.

- With the stored contents locked, when the **FSC** button is pressed for memorization, a warning will sound with long beeps. If any of the keys $\boxed{1}$ to $\boxed{8}$ is pressed, the sound of short beeps will denote an error.

Only the stored contents in the Voice Setting Computer can be entered into the FSC.
When storing a changed voice selected from the VSC, first store it in the VSC and then in the FSC.

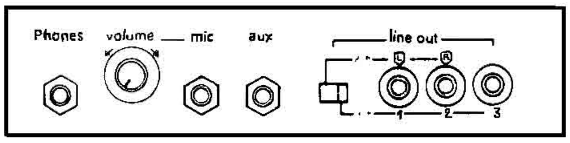
Playing the Songs You Programmed

1. **Press FSC button.**

2. **Press white key no.** $\boxed{1}$ — or whichever key has the number of the song you wish to play. The LED's on the controls you used in your program now go on.

3. **Press Start/Stop and play the melody.**

㉟ Connection Terminals



Phones For silent practice headphones may be used. When plugged in, the organ's speaker system is automatically switched off, and the entire organ is heard only through the headphones. (Use headphones with 16 ohm impedance.)

Mic (input level 7.5 mV 10kΩ) The organ will accept a microphone of the uni-directional type. This type of microphone reduces feedback to the minimum.

Mic Volume balances instrumental or vocal sounds fed into the microphone with the loudness of the organ.

Aux (input level 150 mV, 10kΩ) Among the many items which can be connected to this are tape/disc pre-amps, portable synthesizers, etc.

Line Out (output level 300 mV, 600Ω) By plugging into a high-power amplifier, the organ sound, including microphone and auxiliary instruments, can be reproduced at a very high volume level. The organ can be tape recorded by using this method of connection also. A 2-channel output (LR) or a 3-channel output (1, 2, 3) can be selected with a switch.

㊱ Symptom which appears to be signs of trouble

The following symptom of the set is not an indication of trouble.

Symptom
The slow attack button cannot be turned off when operating the organ presets memory.

Solution

1. Press the **record** button to turn off.
2. If the **slow attack** button is lit, press it to turn off.
3. With the record button held down, press the **organ presets I** or **II** button (for the lower keyboard, the **organ preset** button of the orchestral conductor).
4. Next, once again enter the **organ presets** in the memory.

㊲ Cautions for Safest Use of This Unit

Installation Location

1. **A well-ventilated place.**
   Take care not to use this unit in a place where it will not receive sufficient ventilation, and not to permit the ventilation holes to be covered by curtains, or any similar materials.

2. **A place away from direct sunlight and excessive heat from heating equipment.**

3. **A place where humidity, vibration and dust are minimized.**

Power Source

1. **Be sure the line voltage selector is in accordance with local voltage in your area before connecting the plug to the socket.**

2. **DC power cannot be used.**

Handling the power cord

1. **Never touch the power cord, or its plug, with wet hands.**

2. **Don't pull the power cord.**

Metal items inside the unit may result in electric shock or damage.

Do not permit metal articles to get inside the unit.

Be especially careful with regard to this point if children are near this unit. They should be warned never to try to put anything inside.

If, nevertheless, some such article does get inside, disconnect the power cord plug from the electrical outlet, and contact the store where the organ was purchased.

If water gets into the unit...

disconnect the power cord plug from the electrical outlet, and contact the store where it was purchased.

As a precaution, it is suggested that flower vases and other containers which hold liquids not be placed on the top of this unit.

A word about the power cord...

If the power cord is scarred, is partially cut or broken, or has a bad contact, it may cause a fire or serious electrical shock if used. NEVER use a damaged power cord for any appliance. Moreover, the power cord should never be forcibly bent, and should be lengthened only by a professional electrician.

For the model with a keyboard cover:

Before disassembling the organ, be sure to lock the cover with the accessory key.

If operation seems abnormal...

immediately turn off the power, disconnect the power cord plug from the electrical outlet, and contact the store where it ws purchased.

Discontinue using the unit at once, because failure to do so may result in worse damage or some other unexpected damage or accident.

- Because the power source is located inside the organ, it is normal for the cabinet or roll-top keyboard cover to become warm.

Don't touch the inside parts of this unit.

Some places inside this unit have high voltage potential. Never try to remove the top or back panels of this unit, nor to touch inside parts by hand or with tools.

Contact someone who is qualified in order to inspect the inside, or to replace a fuse, if such becomes necessary. Never attempt to do these things yourself.

SERVICE MUST BE CARRIED OUT
BY DEALER OR OTHER QUALIFIED PERSON.

MAINTENANCE

The following suggestions will assist you in keeping the organ in top condition:

- Be sure to switch the instrument off after use, and do not switch the organ on and off in quick succession, as this places an undue load on the electronic components.

- To keep the lustre of the keys and tabs, simply use a clean, damp cloth; polish with a soft, dry cloth. Polish may be used but do not use thinners or petro-chemical-based polishes.

- A wax-based polish may be used on the cabinet, although you will find that rubbing with a soft cloth will suffice.

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P.O. Box 288, Central Osaka, Japan

SQFG4170
Se0883K0
Printed in Japan